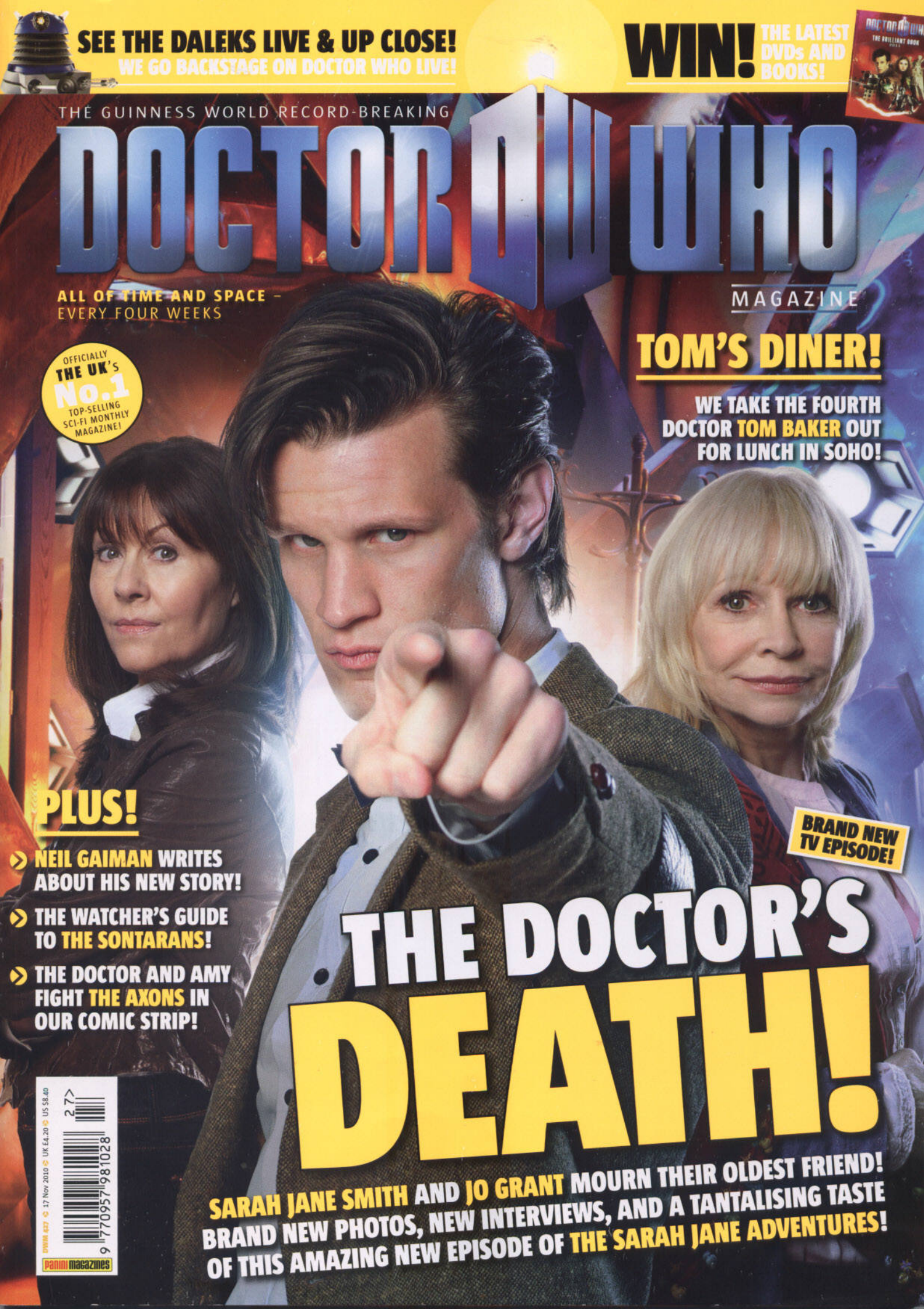




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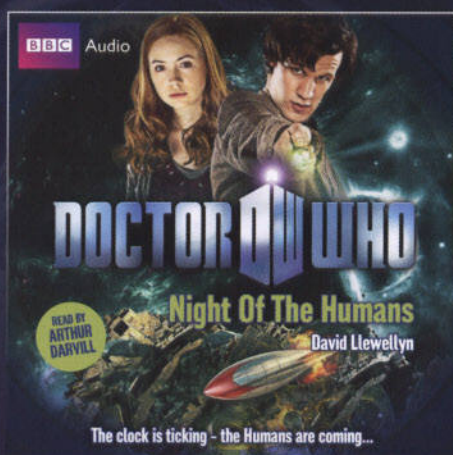
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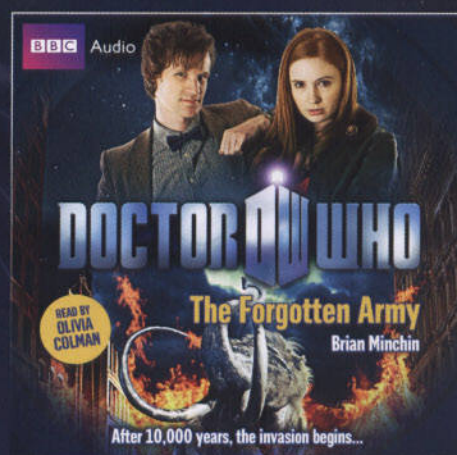
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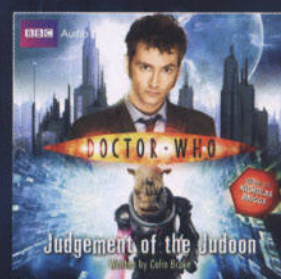
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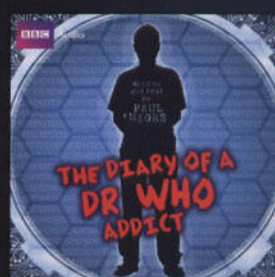
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► Letter from the Editor

October has tended to be a quiet month for Doctor Who – but it doesn't really feel that way this year, what with the Doctor himself turning up in *The Sarah Jane Adventures* for the second autumn running, and the launch of the huge arena tour *Doctor Who Live* at venues across the UK.

At the time of writing this editorial, Thursday 7 October, I've just come back from a press screening of *Death of the Doctor* (I thought it was quite surprising that they'd decided to kill the Doctor off-screen during an episode of the spin-off show on Children's BBC, but there you go), while I'm looking forward to the opening performance of *Doctor Who Live* at Wembley Arena tomorrow night. Meanwhile, the news is coming in thick and fast about the next series of *Doctor Who* – the scripts for Episodes 1 and 2 arrived in my inbox this morning... so I really ought to finish writing this editorial so I can actually sit down and read them.

Away from the fictional world of *Doctor Who*, it's been just as busy – the merchandise just keeps on coming.

Frankly, it's been difficult to keep up with everything that's being released. I mean, I was in *Forbidden Planet* last weekend, and I was amazed to see some of the action figures that you can buy these days. You can even get a little plastic replica of Peter Davison in Tom Baker's Season Eighteen outfit, for goodness' sake! And look, you can buy a spaghetti-style Axon figure, perfect for acting out your own version of our latest comic strip, *The Golden Ones*. Deep joy.

Anyway, I digress. As *Doctor Who* fast approaches its 50th anniversary in 2013, the programme is set to get even bigger. Last week, I attended the first proper meeting at the BBC to discuss plans for the golden anniversary celebrations, while here at Panini we've been having lots of discussions about the future of *DWM* itself. We'll be able to reveal more about some of these plans over the coming months, but I can tell you now that from the start of 2011 *Doctor Who Magazine* is set to get even bigger and better, moving to a new 84-page regular format, to give you even more coverage of the worlds of *Doctor Who*. Happy Times and Places...
Tom

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Doctor Who writer **Neil Gaiman** writes exclusively for **DWM** about his new episode...



I will tell you that it is a Proper Doctor Who episode (after all, it is filming in a quarry as we speak); that it was originally meant for Episode 11 of Season Matt Starts Here, which meant that Rory was not originally in it, because He Did Not Exist That Week; and that in January of this year, a month before it was due to start shooting, Steven Moffat wrote me the letter telling me that they were out of money, and that because I'd written a Very Expensive Episode they were bouncing me to Episode 3 of the new season, and would be shooting it right at the very beginning before they had used up all the money and please do not cry and he would buy me an apologetic dinner one day and he promised *never* to ask anything more of me ever again especially not to ask me to write a Production Notes for him the next time he got behind.

I wrote another version of it, with Rory in, because now he existed again.

And then the writing process became a joyful, or sometimes not quite so joyful, dance between dreams and budget. Seductive Devil's Advocate Beth Willis would write to me pointing out that in order to make my episode they had already started taking other episodes behind the bike sheds and beating them up and stealing their dinner money so I had to stop complaining about losing the Flying Mermaid Army (not a real example) or the Planet of the Rain Gods (I am not actually denying this one) and that the budget no longer ran to Auntie's unfortunate right arm (but they found some small change under the sofa cushions and so now it does).

There was a table read. The guest star (it is the brilliant Suranne Jones, playing someone who is beautiful, which Suranne is already, and who bites, which I do not believe she does, and who might just turn out to be an old acquaintance with a new face) was amazing. The Doctor was there too, although sometimes he pretended to be an actor named Matt Smith, who is part giraffe, just to fool us all.

The script at the table read was great. It was also one day's shooting too long, of course, so the sequence on the Planet of the Rain Gods went away. ("Do not offend the Rain Gods," I warned them. "The sacrifice is all that has any chance of stopping the rain. It says so in the scene you are about to cut.") But they did not listen to me.

It no longer begins with a sacrifice to the Rain Gods. Now it all starts in void-space, with something – or someone – we have not seen since The War Games, and a knock on the TARDIS door...

Neil Gaiman
Somewhere in America
September 2010

PS: As I type this, they are filming in a very rainy quarry. According to director Richard Clark's Twitter Feed, *Crew wet. Cast wet. More rain on its way.* All I can say is, I warned them. I suspect it will rain a lot in Cardiff from now on. **DWM**

I am Neil Gaiman. I am not Steven Moffat. Steven Moffat is on a deadline somewhere typing up a Doctor Who script which starts filming in a couple of weeks. This means he gets to send me emails pointing out that since my episode of Doctor Who is actually shooting, right now, in a quarry, I don't have anything to do, and probably I should just write this month's Production Notes and tell you EVERYTHING to get you all excited and bouncy about a Doctor Who episode that's still half a year away, and by the way Neil, don't actually give anything away.

Which is amazingly trusting of him, considering I announced to the world that I was writing an episode of Doctor Who about nine months before I was meant to. This is my column. I have total power here. If I wanted to tell you that we only cut the scene in the TARDIS swimming pool because Karen Gillan cannot swim ("But that's impossible!" I told them. "Her legs are each as long as two fully grown men! Tell her she just has to wiggle them! She'll whoosh through the water like a speedboat!") nobody could stop me.

Of course, I might be lying. Nobody could stop me doing that either.

This is how it happened.

A friend (it was flame-haired writer Jane Goldman) sent me some DVDs of the Ninth Doctor when Russell T Davies brought the show back, and I fell back in love in a heartbeat. (I'm not going to tell you that one of my earliest memories is making Daleks out of milkbottles at nursery school and going "EggsTERbinATE," or that the first time I remember hiding behind the sofa was during The Web Planet, or how angry and hurt I was when Patrick Troughton stopped being the Doctor because he was the Doctor, or any of that stuff. I'm not even going to speculate about the pointlessness of a red Dalek, because according to my Dalek World annual Daleks cannot see the colour red, so to all the other Daleks a red Dalek with grey bumps is going to be a magic invisible stealth Dalek, only given away by the floating grey bumps in the air, and if I started going on like that you would stop thinking of me as a Very Important Writer with So

Many Awards I had to Buy Them Their Own House and you would instead start thinking of me as someone who actually wonders what SIDRAT stood for and lose all respect for me.) I started writing on my blog about new Doctor Who. How very good it was, when it was good.

I had dinner with Steven Moffat. According to my blog, it was on 27 March 2007. The blog entry says, in its entirety:

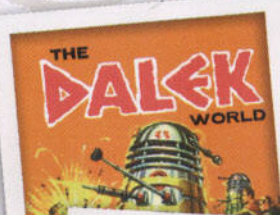
"Dinner with Steven Moffat in Bar Shu, spent mostly in enthusiastic Dr Who neepery. I love my life." It has the label Bigger on the Inside.

It does not mention that half way through the dinner – our first – Mr Moffat said, "Oh, *@#! it. You know that I'm going to be running Doctor Who, and I know that you want to write an episode, so why don't we just stop dropping mysterious hints at each other?" and I asked him what the new companion would be like, and he told me all about Amy Pond, except for her name and her legs. (They are prosthetic legs and take up much of the budget for any episode they are in. That is why they are so ungodly long, and why they cannot go into water, and is why you will never see a scene with Amy Pond in the TARDIS swimming pool and why would I make this up? It's in writing, like the things that you read in newspapers. It must be true.)

And that was that.

Except for having the idea, and calling Mr Moffat and saying "Er, this is my idea..." and him chortling over the phone and saying "Nobody's ever told that story. And oh, I want to see it."

And except for the writing of it. I will not mention the feeling of mind-croggling power and joy I felt the first time I typed 'INTERIOR. TARDIS'. Every first time Doctor Who writer does that.



Gallifrey Guardian

➤ This Issue



➤ Gallifrey rises!

A new series of audio dramas return to the planet of the Time Lords in Series Four of Gallifrey.



➤ Brand new Day

Day of the Daleks gets a CGI makeover for its DVD release! Plus, extras for The Ark and The Mutants...



➤ Nintendo games!

Become the Doctor, solve puzzles and fight monsters in two new games for the DS and the Wii!

Steven Moffat's guide to Doctor Who in 2011...

PRINCIPAL PHOTOGRAPHY on the first recording block for Doctor Who in 2011 has now been completed. This comprises Episodes 3 and 4, written by Neil Gaiman and Mark Gatiss respectively. Work on Block Two is now underway and comprises the first two episodes of the season, both written by executive producer and head writer Steven Moffat. DWM kidnapped Steven and interrogated him for all the latest news on the new series...

"Well, first off, writers, cos they're just more exciting and glamorous than real people," says Steven. "Neil Gaiman, the mighty novelist has visited the studios – and, frankly, reduced himself to a wobbly pile of fanboy. Available now on the internet are photographs of Neil Gaiman standing in front of every possible inch of the Upper Boat studios. I still seem to see him as I look around – like a ghost or retina burn. But what's his episode about, you want to know? Hmm, perhaps there's a clue in the title? Opens book of *Exciting Doctor Who Facts*. Blimey, so that's what it's called. Cor! What can that possibly mean? Surely... but surely not that? Gosh! Closes book of *Exciting Doctor Who Facts*.

"And Mark Gatiss is back too. Well of course he is. Oh, I remember the last day on *Sherlock*: Mark

unfolding himself from his big leather armchair (one just appears wherever he goes) and saying, 'Well, Steven, at least we can get out of each other's hair for a while.'

"Of course," I purred, and let him get as far as the door before shooting him in the back with my laserstastic-stuntronic-kill-a-tron-thingy.

"What's that you say? There are rumours about the title? Boy, bring me the internet! Ah, so that's what they think, is it? How... quaint. Take it away, boy – and I'll be checking your bookmarks!

"Now, directors. Block One is Richard Clark, finally returning to Doctor Who, after *Gridlock* and *The Lazarus Experiment*. Where's he been, quite frankly? Hiding, that's where. But after his brilliant, vivid work on Episodes 3 and 4, there will be no escape in future. Because Beth Willis has locked him in her shed. Welcome to the shed, Rich – Piers, budge up.

"And Block Two is being directed by Toby Haynes – but, shh, don't tell him. He thinks he's still shooting *The Pandorica Opens*, I just keep adding pink pages. No, but really, after his stellar work on the *Fnarg Finale*, we rugby tackled him on the way out the studio, and got him right back to do

the Christmas Special. And when we saw his truly magnificent work on that – you wait! – Piers, Beth and I showed our love the way only executive producers can: we told him there'd been a nuclear war and it wasn't safe to leave Upper Boat. (And if you're a friend or relative of Toby Haynes – look, just forget him, okay? You'll meet other people.)

"Oh, I should say Block Two consists of Episodes 1 and 2. And it's a two-parter! Yes, we're opening with a two-parter this year – and it's written by some old tart who's frankly past his best, but cheap and desperate.

"Right then, what else? Actors, yes, actors – those are good. Daniel Mays and Emma Cunliffe will break your heart in Mark's beautiful, terrifying story, and in Neil's gorgeous poem of an episode,

Suranne Jones [Pictured left in the 2009 *The Sarah Jane Adventures* story *Mona Lisa's Revenge* – Ed] will change the way you see Doctor Who forever – and that's a hand-on-heart promise."

Following the 2010 Christmas Special, Doctor Who returns for seven episodes in spring 2011 followed by another six episodes in the autumn, starring Matt Smith as the Doctor, Karen Gillan as Amy Pond and Arthur Darvill as Rory Williams.





Readers revealed for talking books



AudioGO, formerly known as BBC Audio, has announced the readers of two new titles in its ongoing range of Doctor Who talking books. David Troughton will read Malcolm Hulke's novelisation of *The War Games* which will be released in February, and in March John Leeson [above], best known for providing the voice of Kg, will read *The Ribos Operation* by Ian Marter, a book based on the Fourth Doctor story by Robert Holmes which opened the 'Key to Time' season in 1978.

Meanwhile, congratulations to James Goss whose audio book, *Dead Air*, read by David Tennant, was recently acclaimed as the Audiobook of the Year in a public vote organised by The Audiobook Store.

Last Chance to See

BBC Worldwide has announced that the Doctor Who exhibitions currently running in Cardiff, Newcastle and Land's End will soon be closing their doors. A bigger and better exhibition is planned at a new location in Cardiff – but there's still time to catch the existing exhibitions: the Cardiff exhibition will run until 27 March 2011, the Land's End attraction will be open until 2 January 2011 and the Newcastle exhibition will admit visitors until 31 October 2010. For further information see www.doctorwhoexhibitions.com.

Sarah Jane online



To tie in with the launch of Series Four of *The Sarah Jane Adventures*, the BBC has updated the show's website. The new features include a Monster Morpher where you can change a picture of yourself into General Kudlak, the Graskie or Androvax. Check it out at www.bbc.co.uk/cbbc/sja.

CGI Effects for DVD release of Day of the Daleks!



The Daleks to confront the Doctor with some dazzling new effects!

DAN HALL, COMMISSIONING editor for DVD publishers 2|entertain, has revealed that the 1972 Jon Pertwee story *Day of the Daleks* is due for release on DVD. This special edition of the story – the first to feature the Daleks in colour – will include new CGI visual effects [see the work-in-progress images printed below – Ed].

"We're all very excited about this Special Edition of *Day of the Daleks*," Dan tells *DWM*. "Steve Broster and [CGI wizard] Farmageddon have been working on it for over a year, and it's looking tremendous!"

Further details and a release date for *Day of the Daleks* are yet to be announced.

2|entertain has also revealed that First Doctor story *The Ark* and the Third Doctor tale *The Mutants* have been added to the DVD schedule.

Originally broadcast in 1966, *The Ark* stars William Hartnell as the Doctor with companions Dodo and Steven, played by Jackie Lane and Peter Purves. This four-part, black-and-white serial will be released on a single disc. The accompanying extras include a commentary from Peter Purves and director Michael Imison; *All's Well that Ends Well*, which examines the influence that legendary science-fiction author, HG Wells has had on Doctor Who; *One Hit Wonder*, which ponders the formula for a successful Doctor Who monster; *Riverside*

Story, which takes the viewer on a tour of Riverside Studios in Hammersmith, London, where many early episodes of Doctor Who were recorded; and a Photo Gallery, subtitled production notes and PDF Radio Times listings.

The Mutants stars Jon Pertwee as the Doctor with Katy Manning as his companion Jo Grant. This six-episode story is a two-disc release and includes a commentary track featuring actors Katy Manning and Garrick Hagon, director Christopher Barry, script editor Terrance Dicks, co-writer Bob Baker, special sounds supervisor Brian Hodgson and designer Jeremy Bear. Other extras include the documentary *Mutt Mad*, which takes a detailed look at the making of the serial; *Race Against Time*, narrated by Noel Clarke (Mickey Smith in the Ninth and Tenth Doctor stories) which examines the representation of black actors in Doctor Who and on British TV; *Dressing Doctor Who* in which Academy Award-winning costume designer James Acheson discusses his work on the series; an archive clip from *Blue Peter*, where presenter Peter Purves looks at a collection of Doctor Who monsters prior to the opening of an exhibition of visual effects; and the usual Photo Gallery, subtitled production notes and Radio Times listings.

The Ark and *The Mutants* are set for release in early 2011, priced £19.99 each.



American characters to join Barrowman and Myles in Torchwood

TORCHWOOD CREATOR, executive producer and writer, Russell T Davies has confirmed that the new series, subtitled *The New World*, will consist of a single, ten-part story. The series, a co-production between BBC Wales, BBC Worldwide and the US-based Starz Entertainment, will begin airing in Summer 2011 on both BBC One in the UK and Starz in America. The initial setting for the story will be Wales, with the action then jumping across the pond to the US, and then beyond to other international locations.

John Barrowman and Eve Myles will return to play Jack and Gwen. They will be joined by two new characters in the guise of CIA agents Rex Matheson and Esther Katusi.

Rex is described as being a charming golden boy in his late 20s – a fast-

tracked high-flyer. Esther is in her early 20s, very much an optimist, and has a strong faith in mankind, supported by her Christianity. She's also head-over-heels in love with Rex, but keeps that to herself.

A third, female character will be introduced in the series, called Dr Vera Juarez, who becomes involved in the dramatic events.

Russell was recently quoted in *The Hollywood Reporter*: "The two teams coming together is a big

part of the story," he said. "Are they friends or enemies? There's a lot of sparks and excitement."

Oswald Jones is a character who is set to be a dark presence in *Torchwood: The New World*. A murderer and paedophile in his 40s, Jones is a dangerous and clever man. Although he appears to regret his evil past, a rage still boils within him and he is fated to become the centre of terrifying events that will rock the world.

Production has yet to commence on this fourth series of *Torchwood* and the names of the actors chosen to play the new characters are still to be announced.



New Games for the Nintendo DS and Wii

GAMES DEVELOPER ASYLUM
Entertainment has announced that it will be releasing two Doctor Who computer games this coming winter, both featuring the voices of Matt Smith and Karen Gillan as the Doctor and Amy.

Evacuation Earth, for the Nintendo DS, sees the TARDIS arriving on Earth only hours before a Solar

Storm is due to wipe out all life on the planet. The Doctor and Amy discover the last group of humans preparing to evacuate. No sooner have they arrived when the TARDIS disappears and they embark on a mission to recover it, encountering Silurians and Daleks along the way.

The player takes the role of the Doctor and must guide Amy through the adventure. The game features 100 puzzles and includes three types of mini-games.

The Cybermen and the Daleks are the foes in *Return to Earth*, which is in 3D and can be played on the Nintendo Wii. The story takes place on the starship *Lucy Gray* and the player, as the Doctor, must unravel a sinister plot by the Cybermen and prevent the Daleks from retrieving a dangerous Time Axis. The Wii remote becomes the sonic

screwdriver, which the player uses to progress through the story.

Both games have been written by Oli Smith, author of the recently-published Doctor Who novel *Nuclear Time*.

Simon Bailey, Managing Director of Asylum Entertainment says: "We are incredibly excited to be collaborating with BBC Worldwide on these two new games. It's an honour to be bringing Doctor Who video games to the show's huge fan base."

To complement the games, Nintendo will also be releasing a set of Doctor Who accessories, including a sonic screwdriver – both as a Wii remote control and DS stylus – and special slipcases. Both games will be released on Friday 12 November, with prices yet to be announced.



HMV Signing



Matt Smith and Karen Gillan will be signing copies of the DVD box set of Doctor Who – The Complete Fifth Series on the day of its release, Monday 8 November, at HMV London, 150 Oxford Street, between 1pm-3pm. Entry to the signing will be by wristband only, 300 of which will be available exclusively from HMV London from 9am on Monday 8 November. Only one wristband will be available per customer and must be collected in person. See page 10 for more details on the box set.

Gallifrey: Fourth Series Announced!

FIVE YEARS AFTER THE LAST instalment of Gallifrey audio adventures, Big Finish Productions is pleased to announce that the series will be returning for a new four-part mini-series, picking up where the climactic events of Series Three left off.

"Ever since I became executive producer of Big Finish, people have been asking for the return of Gallifrey," says Nick Briggs, "and I'm so delighted that Gary Russell has brought it back."

Recording on the first two stories was completed in early September, and saw Lalla Ward and Louise Jameson reunited as the Doctor's former travelling companions Romana and Leela. Also returning are Miles Richardson as Irving Braxiatel, Sean Carlsen as Co-ordinator Narvin and John Leeson as Kg.

"It's so great being back with the old Big Finish crowd for this mini-series," says producer Gary Russell, "and working again with some of my favourite people. Making the first three Gallifreys always was one of my most favourite experiences, so to do it again is fantastic. And it's a real honour to come back refreshed and reinvigorated, and find out exactly what this particular group of characters is up to now."

The series opens with *Gallifrey Reborn* by Gary Hopkins, which sees Gallifrey on the brink of an all-consuming war across the cosmos. Justin Richards then picks up the adventure in *Gallifrey Disassembled*, where Romana and her companions find themselves on the run from the High Council's temporal assassins, with only an old friend able to protect them.

Next up is *Gallifrey Annihilation* by Scott Handcock and Gary Russell, where Romana and Leela find themselves plunged into an age-old war between the True Lords of Gallifrey and their Ancient Enemy. The series then concludes with *Gallifrey Eternal* by Emmy Award-winning screenwriter David Wise, which poses our heroes with an impossible sacrifice as their stories come to an unexpected conclusion.

"What's especially great about this series," continues Gary, "has been the way script editor Scott Handcock and I have worked with our writers to create a whole new platform to launch this series forward. If you loved Gallifrey before, then this will make you happy again. But if you've never heard the series, this one is a great jumping-on point. Everything you need to know is summed up at the start – this series is about moving our gang forwards, not backwards."

Cast members for the series include Sarah Douglas, Brian Miller, Mary Tamm and Colin Baker, who makes a special guest appearance as the Sixth Doctor.

"The Doctor's back on Gallifrey," confirms Gary, "and Romana, Kg and Leela couldn't be happier to see him. It's been a long time since they had any contact with the Doctor and he's utterly delighted to be reunited with them. And, with Episodes 3 and 4 still due to be recorded, I'm hoping Colin won't be the last voice from Doctor Who's illustrious past that we bring to the series."

Gallifrey IV is scheduled for release from Big Finish Productions in March 2011, in a lavish five-disc box set.

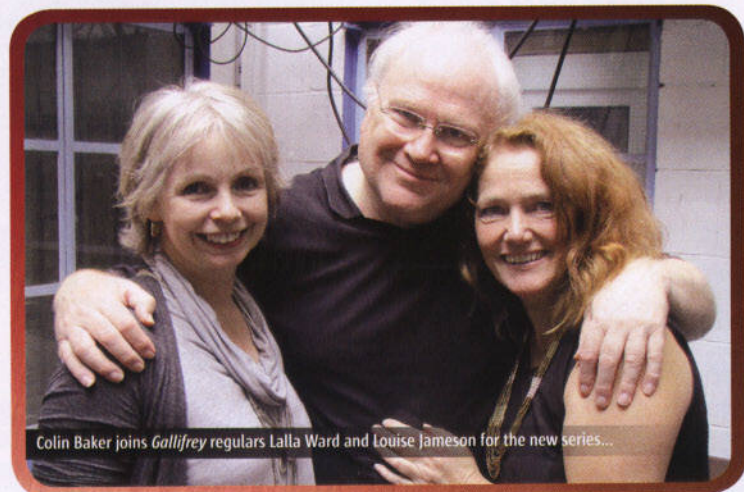
Addict Erratum

Author Paul Magrs has sent us a correction to some information contained in the review of his book *Diary of a Doctor Who Addict* that was printed in *DWM* 425. "Delighted as I was to get a lovely review in August's *DWM* for my novel, I must point out that the review referred to an earlier version of the text. In the published version of the book the character of David's brother has been deleted and replaced by another character entirely."

New DWAs



Issue 189 of Doctor Who Adventures, the weekly magazine for younger readers, is a bumper issue, out now price £2.99, with a choice of two monster masks, plus face paints and glowing fangs; issue 190 comes with a free beanie hat; and issue 191 has a free sticker pack and comes with a Sarah Jane Adventures pull-out section. The mag is available from newsagents and supermarkets, regular price £2.20.

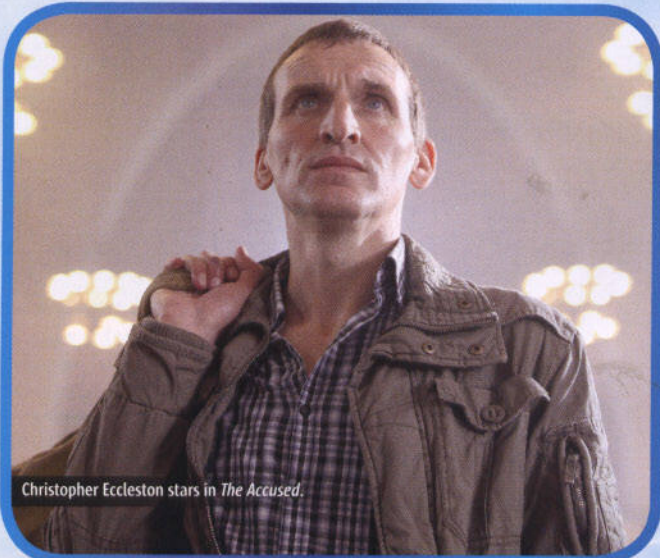


Colin Baker joins Gallifrey regulars Lalla Ward and Louise Jameson for the new series...



BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



Christopher Eccleston stars in *The Accused*.

► The Three Doctors

Christopher Eccleston, **David Tennant** and **Matt Smith** are amongst a host of familiar faces that appear in a new show reel released by the BBC to promote the next six months of its drama programmes. Eccleston stars in an episode of *The Accused*, Tennant in *Single Father*, and Smith in *Christopher and His Kind*. The trailer can be seen at www.bbc.co.uk/pressoffice/pressreleases/stories/2010/09_september/29/drama.shtml

► Matt Kinda Chris

Matt Smith was due to attend a London BAFTA preview screening and Q&A on 11 October of BBC Two's *Christopher and His Kind*, directed by **Geoffrey Sax** and featuring **Toby Jones** and **Lindsay Duncan**. *Outcast* featuring **Karen Gillan** is one of the films showing during the gala opening night of the 2010 Grimm up North Film Festival on 28 October.

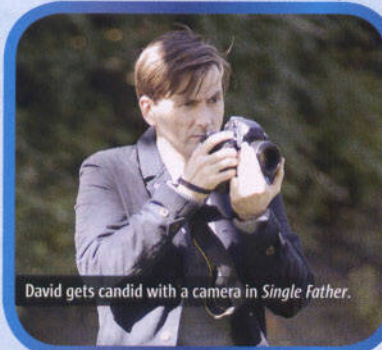
► Simm Moves On

John Simm has announced that once his run in *Hamlet* at the Sheffield Crucible completes on 23 October, he will film a

new Paul Abbott drama co-starring Pete Postlethwaite. He plays a newly released prisoner in *Malaise*, the fifth Series Two episode of BBC One's daytime drama *Moving On*.

► Single Minded David

The cast for BBC One's *Single Father*, starring **David Tennant** as Dave and **Suranne Jones** as Sarah, includes **Neve McIntosh** as Anna and **Isla Blair** as Beatty. The series concludes on 31 October.



David gets candid with a camera in *Single Father*.

► Moffat Masterclass

Steven Moffat and **Sue Vertue** presented BAFTA masterclass *Sherlock: The Story of a Modern Day Adaption* at the Kaleidoscopic festival in Wrexham on 9 September. *Sherlock* Season One on DVD includes the untransmitted pilot.

► Troughton Recovery

Wiped ITV Play of the Week: *Freedom* in September, originally shown on 18 September 1962 featuring **Patrick Troughton** as journalist Prince with *The Underwater Menace*'s **Joseph Fürst** as Lecherenko, was recently discovered amongst a wealth of other 'missing' TV programmes in the Washington DC Library of Congress archive of New York-based broadcaster WNET. Another recovery was BBC Sunday Night Play, *Charley's Aunt*, starring **Bernard Cribbins** from 16 April 1961.

► 50 Years Anniversary

Frazer Hines celebrates 50 years in show business taking his one man show to Isle of Man Erin Arts Centre (30 October), Derby Quad (4 November), Prestatyn Scala (7) and Manchester Lass 'O Gowrie (21) pub. Further dates may follow in 2011.

► Theatre News

The first leg of **Colin Baker**'s tour as Inspector Morse in *House of Ghosts* concludes with stops at the Wolverhampton Grand (1 to 6 November), Derby Theatre (8 to 13), Woking New Victoria (15 to 20), Poole Lighthouse (22 to 27) and Southend Cliffs Pavilion (29 November to 4 December). The tour restarts in February. **Peter Davison** and **Sheridan Smith**'s *Legally Blonde the Musical* contracts have been extended until January 2011. **Michael Gambon** stars in *Krapp's Last Tape* at London's Duchess Theatre until 20 November. **Stephen Greenhorn** has scripted touring musical *Sunshine on Leith*, inspired by the music of The Proclaimers.

► Moonlighting Mark

Mark Gatiss, who stars in BBC Four's forthcoming drama *The First Men in the Moon*, joins **Catherine Tate**, **Jenna Russell** and **David Troughton** in Season's Greetings at London's Lyttelton Theatre from 1 December. As celebrity patron of cancer charity Laura Crane Trust, **Catherine Tate** has posed for the Huddersfield Giants Calendar 2011 with some shots emulating well known movies plus a fun Doctor Who-themed picture.



Mark Gatiss goes to the moon!

► Quickles

ITV1's *Michael Ball Show* guests included **Frazer Hines** (13 November) and **Nigel Planer** with assorted monsters (24 September). **Louise Jameson** was Andrea in Radio 4's *Men of Hope*. **Camille Coduri** played Shelly in two episodes of BBC Three's *Him & Her* starring **Russell Tovey**. **Tom MacRae** co-wrote *Casualty* episode *Chaos Theory* (18 September). **Graeme Harper** and **Michael Owen Morris** have been directing *Coronation Street* and *EastEnders* respectively.

► Obituary

Louis Marks, whose long career included writing *Planet of Giants*, *Day of the Daleks*, *Planet of Evil* and *The Masque of Mandragora*, died on 17 September aged 82. Celebrated composer **Geoffrey Burgon**, who provided the incidental music for *Terror of the Zygons* and *The Seeds of Doom* (and is interviewed on the forthcoming DVD release), died on 21 September aged 69. **Frank Jarvis**, who was a Corporal in *The War Machines*, *Ankh in Underworld* and *Skart in The Power of Kroll*, died in September aged 69. 

RELIVE THE ELEVENTH DOCTOR'S FIRST BATTLES...



Discover the behind-the-scenes secrets of the Eleventh Doctor's very first adventures, in the latest **DWM** Special Edition. Researched and compiled by **Andrew Pixley**, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to **Matt Smith**'s first six episodes as the Doctor!

The Doctor Who Companion: The Eleventh Doctor Volume One contains amazing in-depth articles on **The Eleventh Hour**, **The Beast Below**, **Victory of the Daleks**, **The Time of Angels/Flesh and Stone** and **The Vampires of Venice**.

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OCTOBER

MONDAY 25

DVD *The Seeds of Doom* by Robert Banks Stewart [Fourth Doctor and Sarah Jane] 2|entertain £19.99

See page 11

SUNDAY 31

Audio Drama CD *A Death in the Family* by Steven Hall [Seventh Doctor] Big Finish £14.99

See page 12

Audio Drama CD *Deimos* by Jonathan Morris [Eighth Doctor and Tamsin] Big Finish £10.99

See page 12

Audio Drama CD *The Companion Chronicles: The Invasion of E-Space* by Andrew Smith [Romana 2] Big Finish £8.99 See page 13



Audio Drama CD *Bernice Summerfield – Escaping the Future* [Benny] by Eddie Robson Big Finish £10.99

NOVEMBER

MONDAY 1

DVD *The Sarah Jane Adventures – The Complete Third Series* [Contains *Prisoner of the Judoon*, *The Mad Woman in the Attic*, *The Wedding of Sarah Jane Smith*, *The Eternity Trap*, *Mona Lisa's Revenge*, *The Gift*] 2|entertain £24.99



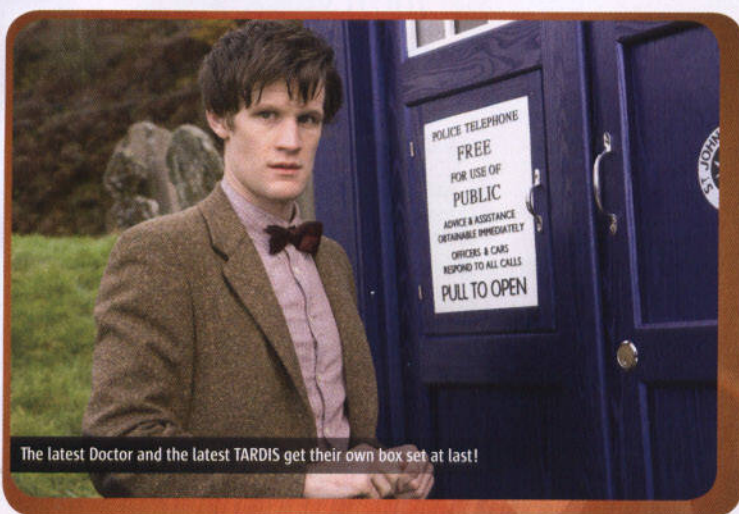
THURSDAY 4

Audio Reading CD *The Sarah Jane Adventures – Wraith World* by Cavan Scott and Mark Wright. Read by Elisabeth Sladen. AudioGO £5.99

See page 13

Audio Reading CD *The Sarah Jane Adventures – Deadly Download* by Jason Arnopp. Read by Elisabeth Sladen. AudioGO £5.99

See page 13



The latest Doctor and the latest TARDIS get their own box set at last!

The Complete Fifth Series

IT'S NEARLY CHRISTMAS – and the shops smell of cinnamon already – so it must be time for a *Doctor Who* season box set, yes? Ah, here we are; *The Complete Thirty-First Series* – well, whatever it says on the cover – and on shiny high-definition Blu-ray too. Not only that, but there are also some items which you won't get anywhere else...

"2|entertain was looking for ways in which the DVD box set could offer something genuinely exclusive," says Lindsey Alford, who's been connected with the show as script editor and script executive since 2006, and who has produced *Meanwhile in the TARDIS* for this set. "We wondered if there was anything we could create that would extend the story world of *Doctor Who*, and give us a new insight into our heroes. We agreed to produce two additional scenes that could sit anywhere within the series, and fulfil any narrative purpose – a fantastically wide brief! We focus purely on Matt and Karen, so that the audience has an extra chance to really get to know the Eleventh Doctor and Amy. The next question was 'where?', and the obvious answer was the TARDIS – she's such an important character in her own right, and our Art Department had created such a fantastic new set, we thought, why not show her off a bit?"

This must have been quite a demanding commission – having to pull together pieces which are relevant and entertaining, but which contain no information essential to the ongoing plots and arcs of the season. "Each episode is very self contained, as you say," Alford muses, "but the question I kept asking was 'what happens between the Doctor and Amy's adventures?' We see Amy going into the TARDIS for the first time at the end of Episode 1, and the

look of wonder on her face as they take off, but the next time we see her she's floating in space outside the TARDIS with the Doctor hanging onto her foot! How did she get there? So *Meanwhile in the TARDIS* is designed to give you an insight into what happens when you're not looking – what happens after those blue doors close. Talking to Steven Moffat, who has written both of the pieces, we identified two episode junctions that were crying out for 'but what happened next?', and filled in those gaps. And of course, because they're written by Steven, they're full of gags and have a subtle hint of the serial story thrown in – if you're watching carefully..."

"Due to the practicalities of an incredibly tight shooting schedule," Alford continues, "we had to shoot both scenes on one day, which meant they were being filmed in the middle of a totally unrelated episode block. For this reason we thought it'd be sensible to ask a separate director to look after the scenes. I took a long shot and rang Euros Lyn – no stranger to directing *Doctor Who* – and was incredibly lucky that he was available for a few days before he started work on *Sherlock*. Up against a tight schedule, and ever the professional, Euros pulled together a shot list on the train back from the screening of *The End of Time* in London."

"The day of recording was actually Matt and Karen's first day back after Christmas 2009, and there was a distinct spring in Matt's step – he was now 'officially' the Doctor, his regeneration watched by millions of viewers on New Year's Day!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's the definitive edition of Matt Smith's first series – with some lovely extra bits thrown in!

DVD BOX SET 2|ENTERTAIN

RELEASED 3 November 2010

PRICE £69.99 (DVD)/£79.99 Blu-ray

CONTAINS *The Eleventh Hour*, *The Beast Below*, *Victory of the Daleks*, *The Time of Angels*, *Flesh and Stone*, *The Vampires of Venice*, *Amy's Choice*, *The Hungry Earth*, *Cold Blood*, *Vincent and the Doctor*, *The Lodger*, *The Pandorica Opens*, *The Big Bang*

FEATURING The Eleventh Doctor (Matt Smith), Amy Pond (Karen Gillan) and Rory Williams (Arthur Darvill)

WRITERS Steven Moffat, Mark Gatiss, Toby Whithouse, Simon Nye, Chris Chibnall, Richard Curtis, Gareth Roberts

FIRST BROADCAST 3 April – 26 June 2010

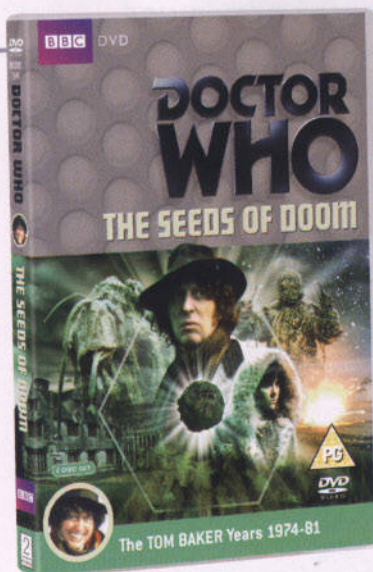
WHAT'S IT ABOUT?

From Leadworth to the end of the universe – it's the Eleventh Doctor's first series... now with added extras!

EXTRA FEATURES

- *In-Vision Commentaries on The Eleventh Hour*, *Victory of the Daleks*, *The Time of Angels*, *The Vampires of Venice*, *Cold Blood* and *The Big Bang*
- *Meanwhile in the TARDIS* – Brand new scenes, written by Steven Moffat and exclusive to this box set, telling what happens between the episodes, with a scene set before *The Beast Below* and one set after *Flesh and Stone*
- *Doctor Who Confidential* – An inside look at all 13 episodes, featuring interviews with the cast and crew, in specially edited editions of the popular BBC Three programme
- *Monster Files* – Get under the skin and inside the minds of the new Doctor's most challenging opponents. Includes previously unseen footage
- Outtakes
- Video Diaries
- BBC Trails and Promos
- Subtitles





The Seeds of Doom

BECAUSE YOU DEMANDED IT! After topping the last two **DWM** readers' polls for the Most Wanted Release, *The Seeds of Doom* finally arrives on DVD this month.

"*The Seeds of Doom* is one of my favourite stories," reveals Steve Broster, who produced many of the bonus features on this set. "I was ten when it was first shown, and I can still remember the reaction in the playground after every episode. It's just a great, thrilling adventure story."

"I'm very pleased with the commentary on this release. One of the advantages of producing both documentaries and commentary for a release is that you're in a position to minimise cross-over – and therefore repetition – on the disc. The trick is to ensure that some of the commentators are different to those you've used in-vision. I think it's nice for the audience to freshen things up episode to episode, plus it also helps the commentators, if they get someone different to bounce off every so often."

"This was the first time I'd tried this approach with Tom Baker," Broster admits, "and he seemed to really enjoy it. It was great to get Joggs Camfield – son of director, Douglas – involved, too. It was more a happy chance than anything, as his details were passed onto me by a friend just as I was planning work. It was great for him, I think, not only to realise the level of admiration that exists for his father's work, but also because he was personally around for the *Seeds* shoot as a child, so he was able to bring those memories to the commentary as well."

Sadly, composer Geoffrey Burgon – provider of scores for both this story and *Terror of the Zygons* – died mere weeks

before the story's release. However – and unusually – before his death, the composer contributed heavily to the bonus material here and thus we can finally enjoy an insight into his memorably haunting score.

"I always thought that it might be interesting to do a separate piece about Geoffrey Burgon on this release," says Broster. "The problem with interviewing composers for a 'Making of' documentary is that they tend to just pop up with a little contribution at the end. But if you keep the appearance confined to the latter stages, a 10-minute section just talking about the music unbalances the documentary."

Therefore, I decided to include Geoffrey briefly in the main piece, Podshock, but then give his interview more room to breathe in a separate featurette, which I've called *Playing in the Green Cathedral*. Geoffrey seemed genuinely proud of his association with *Doctor Who* – and was very helpful during editing, providing me with copies of his sheet music to flash on screen."

A fitting and timely tribute, then. Might there be more to come in the same vein, from other such contributors? "We should look to do more on the music and sound effects," agrees commissioning editor Daniel Hall. "It is possibly one of the most imaginative parts of the series, and deserves more attention. One of the challenges is that by its nature it is an audio story on a visual medium. So working out how to make a visually engaging documentary about it can be a challenge! But we'll keep working on it..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's the story that **DWM** readers most want to see on DVD... and it has the most beautiful soundtrack.



DVD 2|ENTERTAIN

RELEASED 25 October 2010
PRICE £19.99 RRP
FEATURING The Fourth Doctor (Tom Baker), Sarah Jane Smith (Elisabeth Sladen)
WRITER Robert Banks Stewart
FIRST BROADCAST 31 January – 6 March 1976

WHAT'S IT ABOUT?

A strange pod is unearthed from deep in the ice in Antarctica – and begins to grow. Botanical experts are confused, and the Fourth Doctor and Sarah are sent to offer help and advice. But the pod breaks open and begins to turn one of the scientists into an alien plant – one that could threaten the entire world...

EXTRA FEATURES

- ▶ Commentary with actors Tom Baker, John Challis, Kenneth Gilbert and Michael McStay; producer Philip Hinchcliffe; writer Robert Banks Stewart; designer Roger Murray-Leach; and Joggs Camfield (son of Douglas Camfield)
- ▶ Podshock: A look back at the making of *The Seeds of Doom*
- ▶ Now and Then: A look at the locations of the story, now and then
- ▶ *Playing in the Green Cathedral*: composer Geoffrey Burgon talks about his work
- ▶ So What Do You Do Exactly?: Graeme Harper explains the roles of a Production Assistant and Production Unit Manager
- ▶ Stripped for Action – The Fourth Doctor: A look at the Fourth Doctor comic strips and the birth of *Doctor Who Weekly*
- ▶ Trail and continuity
- ▶ Photo Gallery
- ▶ Subtitles and Subtitle Production Notes
- ▶ PDF Radio Times listings and PDF of Douglas Camfield's paper edit for a compilation version of the story.
- ▶ Easter Egg
- ▶ Coming Soon: Meglos

Audio Drama CD *Demon Quest 3: A Shard of Ice* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] AudioGO £9.99

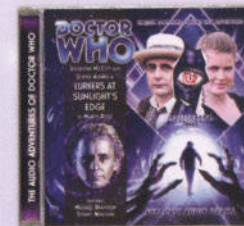


▶ **MONDAY 8**
DVD/Blu-ray *The Complete Fifth Series* [Eleventh Doctor, Amy and Rory] 2 | entertain £69.99/£79.99
 See page 10
 ▶ **THURSDAY 18**
DWM 428 Panini £4.20



Audio CD *Doctor Who – The Essential Companion* by Steve Tribe [The story of the Eleventh Doctor's first series, narrated by Alex Price] AudioGO £13.99

▶ **TUESDAY 30**
Audio Drama CD *Lurkers at Sunlight's Edge* by Marty Ross [Seventh Doctor and Ace] Big Finish £14.99

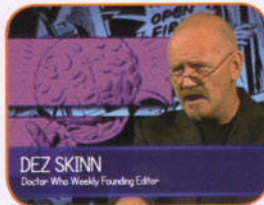
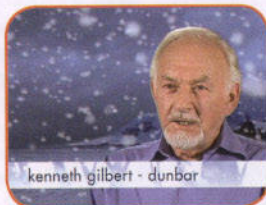


Audio Drama CD *Bernice Summerfield – Year Zero* by Jonathan Clements [Benny] Big Finish £10.99

Audio Drama CD *The Resurrection of Mars* by Jonathan Morris [Eighth Doctor and Tamsin] Big Finish £10.99
Audio Readings *Short Trips – Volume 1* [short story collection featuring various Doctors and companions with various readers] Big Finish £12.99



Audio Drama CD *The Companion Chronicles: A Town Called Fortune* by Paul Sutton [Evelyn Smythe] Big Finish £8.99





COMING SOON...

All the latest *Doctor Who* audio releases previewed...

Audio Drama CDs *The Lost Stories: The First Doctor* box set by Moris Farhi [First Doctor, Ian, Barbara Susan] [Contains Farewell Great Macedon and The Fragile Yellow Arc of Fragrance] Big Finish £25.00

DECEMBER
THURSDAY 2



Audio Drama CD *Demon Quest 4: Starfall* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] BBC Audio £9.99
Audio Drama CD *Demon Quest 5: Sepulchre* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] Audio £9.99
THURSDAY 16
DWM 429 Panini
THURSDAY 30
DWM Special 27: *The Doctor Who Companion – The Eleventh Doctor Volume Two* Panini £6.99
FRIDAY 31

Audio Drama CD *The Four Doctors* [Fifth, Sixth, Seventh and Eighth Doctors] Free – available to Big Finish subscribers only.
Audio Drama CD *The Companion Chronicles: Quinnis* by Marc Platt [First Doctor and Susan] Big Finish £8.99



Audio Drama CDs *The Lost Stories: The Second Doctor* box set by Dick Sharples; Terry Nation [Second Doctor, Jamie, Zoe] [Contains Prison in Space and the US Dalek Pilot] Big Finish £25.00
Audio Drama CD *The Demons of Red Lodge and Other Stories* by Jason Arnopp, Rick Briggs, William Gallagher, John Dorney [Fifth Doctor and Nyssa] Big Finish £14.99



Audio Drama CD *Relative Dimensions* by Marc Platt [Eighth Doctor and Tamsin] Big Finish £10.99

A Death in the Family



AFTER THE DRAMATIC EVENTS of *Project: Destiny*, in which a dying Hex found out how many secrets the Doctor had been keeping about his companion's background, it's time for the Doctor to face up to what he's become. Forcing him to do that is an old friend: former companion Evelyn Smythe.

"One of the really interesting things about having Evelyn back is that it gives you insight into the differences between the Sixth and Seventh Doctors," explains the writer of *A Death in the Family*, Steven Hall. "I think the Seventh Doctor is really, really fascinating as a character, and I think one of the ways to unlock why that Doctor is so fascinating is to have him meet people he knew before he was that Doctor. It's an interesting pairing..."

And, at times, a confrontational one. "I think maybe of all his companions,

she's the one who would take him to task," Steven says. "She'll stand up and say 'This is wrong', or 'Have you actually thought about what you're doing?' She cares desperately about him, I think, but she's worried about him, because he's so different since the last time she met him."

But time has passed for Evelyn, too. Has she changed since the Doctor last saw her? "Evelyn's older," nods Steven. "We saw her, in her later life, become more interested in politics, and she's still a politician, she's still formidable. She's as kind and lovely as ever, so she's still the same old Evelyn in that respect."

"And I think she's very much aware that he's the same man. She struggles with it, as I think anyone would, because he not only looks very different, but acts very differently, but we get the strong feeling that she can see this is the same man. She trusts him to the ends of the Earth, but I think she's surprised by what the Doctor's become."

"*Death in the Family*, I think, is going to be a huge fan-pleaser," smiles producer David Richardson. "It's going to please anybody who listens to it, but especially the fans. It's a really smart, powerful story."

It also sees the return of the Word Lord, a villain who was created in Steven's previous *Doctor Who* play. "The Word Lord is a being from a different,

distant dimension, where reality is constructed not from energy and matter like it is here, but from language and words," Steven explains. "He has the power to manipulate reality based on what other people say."

And, most terrifying of all, he's regenerated. "This version," says Steven, knowingly, "is a lot more violent and unhinged than the last one..."

DAN BERRY

BUY IT BECAUSE: It's a welcome return for Evelyn Smythe, complete with timey-wimey twists.

AUDIO DRAMA BIG FINISH

RELEASED 31 October 2010

PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p

FEATURING The Seventh Doctor (Sylvester McCoy) and Evelyn Smythe (Maggie Stables)

ALSO STARRING Ian Reddington

WRITTEN BY Steven Hall

WHAT'S IT ABOUT?

In alien woodlands, the Doctor meets a Word Lord, is again running amok. Only this time, he's unbeatable – and a terrible tragedy is about to unfold. It is written.

HOW DO I BUY IT?

Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email sales@bigfinish.com or visit www.bigfinish.com

Deimos

AUDIO DRAMA BIG FINISH

RELEASED 31 October 2010

PRICE £8.99 (download), £10.99 (CD), £11.50 (CD overseas) including p&p

FEATURING The Eighth Doctor (Paul McGann) and Tamsin (Niky Wardley)

ALSO STARRING David Warner, Tracy-Ann Oberman, Nicky Henson, Susan Brown
WRITTEN BY Jonathan Morris

WHAT'S IT ABOUT?

When the TARDIS lands on Deimos, the Doctor discovers that the Ice Warriors' ancient catacombs are now a popular stop for space tourists. But the Martian dynasties are more than history, and the Warriors are far from extinct. It's not for nothing that 'Deimos' is the ancient word for 'dread'...

HOW DO I BUY IT? See box above.



NEVER MIND THAT THING that happened at the end of the previous story, *The Book of Kells*. Life continues for the Eighth Doctor and Tamsin Drew, and their newest adventure – a two-part story by Jonathan Morris, which begins this month in *Deimos* – sees them encountering a familiar race from the Doctor's past, and a familiar face from the Doctor's future. Well, sort of.

"With typical Big Finish speed," chuckles director Barnaby Edwards, "it's taken us two years from Tracy-Ann Oberman asking on the set of *Doomsday* [the 2006 episode in which she played the boss of Torchwood, Yvonne Hartman] to be cast in a Big Finish production to us actually casting her! She usually plays strong women, and can do it really brilliantly. She's got that sort of hard edge to her, and is perfect for this story."

"I play Temperance Finch," explains Tracy, "head of the moon base, and I'm called in to deal with the... erm, what are they called? Slithereens, or something?"

Ice Warriors.

"Yeah, the Ice Warriors, as they invade the moon base, and call in to take over the whole operation. And to my annoyance, there's two hippy-looking people in there – the Doctor, and his silly little assistant, called Tamsin. I'm in charge of trying to sort the situation out. It's a bit Yvonne Hartman, really. Temperance is a bit arrogant."

Temperance certainly seems to be quite a dominating personality, from what *DWM* has seen in the studio. "I know," agrees Tracy, affecting surprise, "and I'm such a shy person – I'm amazed that I get cast in these things!" She roars with laughter. It's infectious. *DWM* chokes on a potato. Tracy carries on regardless.

"Temperance thinks that she knows what's going on, thinks that she's very much in control. She doesn't know who the Doctor is, and is not that interested in him. She thinks the Doctor's really annoying, and is dispensable – so when he goes in and offers to negotiate with the Ice Warriors, she'd be quite happy if he dies..."

As well as being delighted to finally work for Big Finish ("Oh! Hello! I'm a massive science-fiction fan – a proper buff, an obsessive!"), Tracy is thrilled to be working as part of such an impressive cast.

"Two of my favourite films ever are *Withnail and I* and *The Omen*," she beams, "so I'm here with Paul McGann – nearly wet my knickers! – and David Warner? Even better! He is a god, in my opinion. And he's turned out to be even more lovely and talented than I could have imagined. He sat on the sofa for an hour with me regaling me with stories, so I am having the best day ever!" **DAN BERRY**

BUY IT BECAUSE: It's the start of a really significant story for the Doctor's companion, Tamsin Drew...



THIS MONTH'S RELEASE IN THE Companion Chronicles series is set between the TV stories *State of Decay* (1980) and *Warriors' Gate* (1981), the second and third parts of what's commonly referred to as 'the E-Space Trilogy', and the writer behind it is the man responsible for the start of that arc.

"I met Andrew Smith, who wrote the TV adventure *Full Circle* back in 1980, at a convention in Glasgow," recalls Companion Chronicles producer David Richardson. "We just got chatting, and it turned out he was a Big Finish fan! He'd listened to loads of recent stories, and really was very complimentary and enthusiastic about them, and expressed an interest in writing for us. It just seemed obvious that we should invite him to write for us."

"I thought straight away that it would be a perfect fit for him to do a Companion Chronicle with Lalla Ward as Romana," David explains, "and set it within the 'E-Space Trilogy' which –

The Invasion of E-Space

horror of horrors – will now become four stories!"

So, if you're not familiar with the episodes formerly known as the E-Space Trilogy, what were they about? As well as introducing Adric, the popular companion from the planet Alzarius, they saw the TARDIS fall through a Charged Vacuum Emboiment (or CVE) from our universe (N-Space) into another (E-Space). But if that sounds a little confusing, don't worry – no foreknowledge is needed to follow the events of *The Invasion of E-Space*, and

AUDIO DRAMA BIG FINISH

RELEASED 31 October 2010

PRICE £7.99 (download), £8.99 (CD),

£9.50 (CD overseas) including p&p

FEATURING The Fourth Doctor, Romana, Adric and K9

STARRING Lalla Ward

WRITTEN BY Andrew Smith

WHAT'S IT ABOUT?

Trapped within E-Space, the Doctor, Romana and Adric are searching for a Charged Vacuum Emboiment – the gateway back to our universe. Then a brand new CVE rips into being. Its creator is the Farrian, a warlike race who possess the technology to break into E-Space – and they have come to invade and plunder this new territory...

HOW DO I BUY IT? See page 12

there's plenty to enjoy in this audio play for newcomers to the era.

"Yeah, it's definitely accessible," David reassures us. "You just get carried along by the story – the fact that it's set within a certain era of the programme is entirely irrelevant, really: the fans will get it, and if you don't know that period of Doctor Who history very well, you get drawn in to the action very quickly."

Supporting Lalla Ward in this story is another veteran genre actress. "The guest voice is Suanne Braun," David reveals, "and she's been in *Stargate* – in the early series, she was a recurring character – but she now lives in the UK. She's playing a character called Marni Tallis, who I don't want to say too much about, but who's investigating some mysterious murders..."

"The crux of the story is that the Doctor, Adric, and Romana are searching for a CVE that will get them back home to their own universe. They come across an alien fleet which has the ability to create them, but they're using it to get into E-Space for their own purposes," says David. "I think it's a cracking yarn. A really good, action-packed, character-driven story, and I'd like Andrew to do more." **DAN BERRY**

BUY IT BECAUSE: Having Andrew Smith on board lends an authenticity to a story from one of the show's most memorable seasons.

The Sarah Jane Adventures: Wraith World/Deadly Download

TWO VERY DIFFERENT NEW Sarah Jane Adventures are released this month: *Deadly Download* – from the pen of DWM's own Jason Arnopp – has "a technological theme," according to the writer, "which also touches on how the art of face-to-face human interaction seems to be on the decline". And *Wraith World*? "It's more creepy than spooky," declares one half of the writing team, Mark Wright. "Our central villain is a little gory, but in that delicious way that kids love. It has Rani at the centre of things..."

"Yes, the biggest joy has been in writing for Rani," reckons his co-writer, Cavan Scott. "As soon as we came up with the idea, Rani was the obvious choice as the central character. She's like Sarah-in-training. The same fire in her belly, the same ambition and drive, and definitely the same attitude. And you could definitely see Rani heading off in the TARDIS couldn't you?"

Do the writers find the format of SJA limiting compared to that of Doctor Who? "The format is just as broad in the type of stories you can tell," Scott firmly asserts, "and working within that format actually helps the story along."

"Infinite possibilities are the writer's enemy," Arnopp agrees. "When



tasked to create a Doctor Who, with no parameters, a writer could be paralysed by the vast array of choices! The real fun comes in satisfying the brief, while hopefully delivering some things that the series hasn't done before."

"It is a privilege to be writing something that is connected to the best children's TV drama around," Wright adds. "Watching *Revenge of the Cybermen* recently on DVD had me thinking back to that first VHS release when I was 12...

AUDIO READINGS AUDIOGO

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WRITTEN BY Cavan Scott and Mark Wright, Jason Arnopp

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watching Lis, alongside Tom Baker, over and over and again. Writing something 25 years later, for an actress and character that you've adored for as long as you can remember, is just brilliant. And knowing that Lis would be reading the stories, we constructed the prose with her vocal rhythms in mind – which, as we have had those in our psyche from a very young age, seemed to come easily."

"The Sarah Jane Adventures," Arnopp concludes, "walks that brilliant tightrope between things being cosy, then not safe at all. There's darkness, but the stories always end up in the light. Such a life-affirming world to get involved with!" **DAVID DARLINGTON**

BUY IT BECAUSE: They'll make you squirm – but in a good way...

Audio Drama CD Bernice Summerfield – Dead Man's Switch by John Dorney and Richard Dinnick [Benny] Big Finish £10.99

JANUARY 2011

THURSDAY 6

Talking Book CD *The Edge of Destruction* by Nigel Robinson [First Doctor, Ian, Barbara and Susan] AudioGO £12.99

Audio Reading CD *The Jade Pyramid* by Martin Day. Read by Matt Smith [Eleventh Doctor and Amy] AudioGO £8.99

THURSDAY 13

DWM 430 Panini

MONDAY 31

Audio Drama CD *The Companion Chronicles: Peri and the Pison Paradox* by Nev Fountain [Sixth Doctor and Peri] Big Finish £8.99

Audio Drama CD *Prisoner of the Sun* by Eddie Robson [Eighth Doctor and Tamsin] Big Finish £10.99

Audio Drama CD *The Crimes of Thomas Brewster* by Jonathan Morris [Sixth Doctor, Evelyn Smythe, Thomas Brewster] Big Finish £14.99

ALSO THIS MONTH

DVD *Meglos* by John Flanagan and Andrew McCulloch [Fourth Doctor, Romana and K9] 2|entertain £19.99



FEBRUARY

THURSDAY 3

Talking Book CD *The War Games* by Malcolm Hulke [Second Doctor, Jamie, Zoe. Read by David Troughton] AudioGO £12.99

ALSO COMING SOON

DVD *The Ark* by Paul Erickson and Lesley Scott [First Doctor, Steven and Dodo] 2|entertain £19.99

DVD *The Mutants* by Bob Baker and Dave Martin [Third Doctor and Jo] 2|entertain £19.99

DVD *Mara Tales* – box set of *Kinda* [Fifth Doctor, Tegan, Nyssa, Adric] and *Snakedance* [Fifth Doctor, Tegan, Nyssa] by Christopher Bailey 2|entertain ETBA

DVD *Day of the Daleks* [Third Doctor, Jo, the Brigadier, Yates, Benton] 2|entertain ETBA

All release dates are subject to change, and all prices are RRP.

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



Man of many talents! Nick Briggs as Churchill in *Doctor Who Live*.

Hello chums! Last issue's chat with voice of the Daleks Nicholas Briggs prompted a flurry of correspondence. As many of you pointed out, Nick has dabbled in more than monster voices and Big Finish's audios...

Briggs' a Dabbler!

It was nice to see Nick Briggs interviewed in *DWM* 426; I've always enjoyed his sense of humour and fun whenever he's discussed his involvement with *Doctor Who* over the years. However, I wonder if part of the interview fell through a crack in time? One minute I am reading about Nick's involvement in Audio Visuals in the late 1980s/early 1990s, then with hardly a pause for breath it's straight to 1999, Big Finish and their first release, *The Sirens of Time*.

What about Nick's involvement in the long running Mythmakers series of video interviews, writing the *Airzone Solution*, *Auton* and *Stranger* series of videos for Bill Baggs – even directing a few, if my memory serves me correctly. Plus no mention of his receding hairline over the years resulting in his decision to do the decent and logical thing, and shave it all off – meaning that whenever I see a pic of dear Nick I can't help but be reminded of my own follicular circumstances.

FRANCIS CAVE EMAIL

Oh, Mr Briggs... I read your interview and detected a sense of dejection and a feeling of being undervalued.

Good grief man! When I become the Doctor – within ten-or-so years – I will walk straight up to you, plant a kiss, shake your hand and then get you to sign a few of my prize *Doctor Who* audios... and then I'll hug ya!

You are a legend, Sir. You are there with JNT, Philip Segal, RTD and the Moff. As far as I'm concerned there will come a day when *Doctor Who* historians look back and say "This man was *Who*'s paramedic. He performed constant CPR for years until the RTD ambulance arrived. He saved the Doctor's life!" Well done Mr Briggs. May you fulfill your potential soon.

JOSEPH COOPER LANCASHIRE

We'll hold you to that, Joseph – see you in 10 years. Meanwhile, Matt Smith remains the Doctor – and the decision to split the 2011 series into two halves has got you writing...

Letter of the Month...

Thank you for the recent interview with Nick Briggs in *DWM* 426. There can't be many of your readers who aren't familiar with Briggs – down the years he seems to have been involved with *Doctor Who* at almost every level (interviewer, audio producer, writer and now official monster voice). I also know that he's come in for some stick from fans down the years, I suspect because we've all thought "Well, I could do that job!"

So I initially groaned when I saw his big interview in *DWM*. Do we really need to hear more from this man? But Nick's interview was both candid and full of humility. We probably take for granted how good Nick's Dalek voices are (imagine if someone who simply didn't care had got the job?) and he's every bit as essential to the success of those new Dalek episodes as the performers we can

actually see – a shame some seem to think he's less than a 'proper' actor.

Above all, Nick obviously cares about *Doctor Who* – and did more than most to keep it going during the wilderness years when the TV series was off air. Fans are bound to feel envious of other fans who 'get all the breaks', but it's obvious from your interview that Nick is a genuinely nice man who has worked damn hard to get those breaks... and we should have nothing but respect for someone who is proud to have his *Doctor Who* credit at the top of his Spotlight page.

SI HUNT SAWBRIDGEWORTH

Si's letter wins him a copy of the very latest release produced by Nick Briggs at Big Finish – *A Death in the Family*, starring Sylvester McCoy as the Seventh Doctor, out this month on CD priced £14.99.

Divided we Stand?

You know what? I personally welcome the split in the new series next year. Yes, we will have a wait – but we'll have something to really look forward to. I've always thought *Doctor Who* works better when shown in Autumn and Winter; watching it is so much more atmospheric when it's dark outside, howling a gale, with rain lashing on the windows. Could you imagine seeing *Silence in the Library* for the first time in winter, with only the lamps on and all those shadows? When the sun is blazing outside it doesn't have quite the same effect

KATE GRIFFITHS EMAIL

Never has there been such a breath of fresh air for *Doctor Who* as the announcement by Steven Moffat of the split in the series. Since 2005, we've had to wait an agonising 12 months for the next full season, but now we're being offered a tantalising, but noticeably briefer, wait of just a few months? It makes me wonder just how fans can be speculating that the show's popularity is decreasing;

if anything, the news just shows what a worldwide phenomenon the series has become since its return!

TOM BUXTON MAIDENHEAD

I have just found out about the new plan for the next run of *Doctor Who*. I am sure some fans will be upset and feel 'cheated' – but I don't. I think it is a good idea, and here's why:

1) While I do like my run of *Doctor Who* in the summer, I can find myself having to either tape it or watch either iPlayer or the repeat (or both!), as, like many fans I am sure, I go out on Saturday nights, especially in Spring and Summer. This brings the overnight ratings 'down' and we get all this 'falling ratings' nonsense in the press. Autumn may be a more ratings-friendly time to show it.

2) We get smaller new installments of the show, but more often. It also gives the BBC something to kick start its new autumn season. It also gives the production team more time to work on new episodes.

3) With the global financial situation and the licence fee being

DOCTOR WHOAH! by baxter

Jo Grant confesses to Sarah Jane that her 1970s marriage didn't last...

YES, IT'S SAD. BUT AT LEAST I'VE STILL GOT THE KIDS!

AUN-TIE SA-RAH!

DESTRO... ER... AUN-TIE SA-RAH!





AND YOU TEXTED US TO SAY...

➤ **NELLY W:** 'I am actually going to pop next summer. Can you imagine one of Lord Moff's cliffhangers drawn out over a few months? Please be gentle, Moffat!' ➤ **KAREN JOLLEY:** 'What about a poster of the Doctor in his towel with toothbrush. Please!' ➤ **KYLE:** 'Can we have a poster of Amy

in her nightie one side, and policewoman outfit on the other? I beg you!' ➤ **DAVID PERRY:** 'If the Rani is such a genius at chemistry then how come she can't get rid off that dreadful spot on her nose?' ➤ **RICHARD:** 'Re Michael Moorcock and Neil Gaiman writing for Doctor Who – I got thinking, what other well-known writers' contributions would be like? Alan Bennett's Tea and

the Rani, Dennis Potter's *Guilt of the Daleks*... I won't go on.' Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges. * Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: 1444 (UK), 0161 8544444

a hot topic at the moment, the BBC is looking to save money. The good thing is that we are still getting 13 episodes in 2011 (14 if you count the Christmas Special). I like the idea of a shorter, punchier series, and they can still do 14 in a year, just spread out.

So basically my message is 'don't panic'. This isn't the wilderness years again. We are still getting new Doctor Who, and it will still be good... and I am really intrigued by this epic 'game-changing' cliffhanger we are promised for Episode 7. I can't wait!

JAMES SLOAN EMAIL

From the future of Doctor Who to its past – even two months on, we're still being deluged with letters about DWM 425's cover star, Seventh Doctor Sylvester McCoy...

➤ Lucky Seven

When I'm older, I would love to be an actor. Sylvester McCoy's interview in DWM 425 showed me that no matter what people think of you, you should never give up. I've seen many of Sylvester's episodes, and loved his portrayal of the Doctor. In the TV Movie, I found his death scene very sad and moving. Thank you, Sylvester McCoy, for being a great Doctor.

SAM WALKER (13) EMAIL

I've just finished reading your Sylvester McCoy interview and felt compelled to email. I actually welled up! No, seriously. When Sylvester talked about the frightened girl and how he stood up to say "Don't worry. I'm the Doctor. You're safe with me," I had a tear (Sarah Jane) in my eye. I thought it was such a beautiful thing to do. What a nice guy.

I don't normally blub when it comes to Doctor Who. I spent several years introducing it on UK Gold and it never brought me to tears... well maybe *The Mutants* (I had to watch it, it was for work, OK?!). But that story

in the interview was very moving. Nice one.

GLEN ALLEN EMAIL

Thank you DWM for the interview with the underrated and under appreciated Seventh Doctor, Sylvester McCoy. I am a huge Seventh Doctor fan and consider him my favourite Doctor. A lot of people criticise former producer John Nathan-Turner for all the things he got wrong. However, the best thing he ever got completely right was the pairing of the Seventh Doctor and Ace. They work so well together, with a feeling of a genuine friendship with its ups and downs. Thank you Sylvester for being the best. Long live the Seventh Doctor!

NATHAN CHURCHILL EMAIL

What a wonderfully engaging, funny and, overall, entertaining interview with a much maligned Doctor. He may have been given the televisual equivalent of the short straw for some of his stories, but he took the role at an awkward time for the show and carried it off very well. DWM's refreshing, open and frank interview, along with some of the stories, had me laughing. The image of Sylv on the stage as a bodyguard for The Rolling Stones will be hard for me to dislodge!

MATTHEW STEAD EMAIL

I was moved to tears by Sylvester's story. He is my favourite Doctor. I was born in 1996, and I remember watching McCoy on VHS. I've always liked him because he was dynamic, funny and dark, and I liked his Doctor's philosophy.

HANNAH GRIFFITHS EMAIL



Sylvester McCoy's magical, elusive, charismatic portrayal made me fall in love with Doctor Who all over again. I was hooked as a cynical twenty-year-old – and I have remained with the show (and your wonderful magazine) ever since. So I'd just like to thank Sylvester for being my favourite Doctor and for giving us all such an open and honest interview.

STUART PALMER HULL

DWM 425 also saw the start of *The Golden Ones*, a brand new comic strip featuring the Axons – though many readers seem fixated with Amy rather than the monsters...

➤ Marriage breaker?

How could you do this to me? Here I am, trying to live the respectable life of a married father of four, and this happens. I am, of course, referring to Amy in your excellent comic strip, *The Golden Ones*. Her new look has me totally discombobulated. Keep up the good work.

J P GOODWIN EMAIL

DWM, I need your advice. It can't be wrong to fancy the divine Amy Pond. But is it wrong to fancy her when in comic strip form? And is it wrong to fancy her, even when it turns out that she's really a blobby orange Axon? Please let me know it's OK before I waste a fortune on psychotherapy!

DANIEL FORDHAM LANCS

Calm down dear, she's only a drawing! Just wait till you see the strip starting on page 33 of this issue... Meanwhile, here's a good idea which should really be picked up on...

➤ The Making of Doctor Who?

I watched BBC Four's dramatisation of the origins of Coronation Street – a great little drama to mark Corrie's

imminent 50th anniversary. Of course, since then I haven't been able to resist the obvious thought: Auntie Beeb should do something in a similar vein for Doctor Who's 50th in 2013. Come on BBC, get Mark Gatiss or somebody onto the job. 2013 is not that far away, you know!

ANDREW CURNOW EMAIL

It would be nice, wouldn't it? And now – a little bit of politics?

➤ Love in the 21st Century!

Upon re-reading David Whitaker's 1966 novel *Doctor Who and the Crusaders*, I was shocked at the revelation concerning Susan's romantic life: 'Susan had gone, left behind in an England all but destroyed in the twenty-first century... No decision was more difficult for Susan or easier for her grandfather, who knew in his heart that she must share her future with David Cameron...' Next time you see a picture of Samantha Cameron, look a little closer. Susan?!

JOHN GUILOR LEEDS

Well, it clearly sounds like David Whitaker was predicting the downfall of civilisation following the election of a Conservative Prime Minister. But surely not...?

➤ Signs and Symptoms

You know you're a Doctor Who fan when... You notice that the air-conditioning unit at your local Waterstones sounds just like the plastics factory Nestene incubation room in *Spearhead From Space*, that the hand-drier in the gents' loo in town sounds just like the door rising to reveal the robot in Part One of *Robot*, and that the song *Pure Shores* by All Saints contains an electronic effect that sounds just like the Terrieptil android powering up its weapon in *The Visitation*...

I'll get me coat...

MARK SAUNDERS ISLE OF WIGHT

ON THIS MONTH... 15 YEARS AGO

It's November, 1995 and John Ainsworth is reading DWM 232...

➤ Five million dollars...!

With the new Doctor Who TV Movie having been announced, the future looked bright and the Who-starved readers of DWM were biting their nails in anticipation. But, details were thin on the ground. *Gallifrey Guardian* reported that actor Simon Callow was being considered for the lead. In addition, executive producer Philip Segal had revealed that the movie would have a \$5 million budget and might pave the way for as many as six TV movies per year! Segal also suggested that a February 1996 airdate was likely but a BBC

spokesman commented that this might be a little optimistic. And, dash it all, he was right! The TV Movie would eventually be broadcast in late May.

➤ ... Yankee dollars!

On the DWM letters page, Timelines, Christopher Chantler of Southampton expressed his fear of Yankee influences in the American co-produced TV Movie. "To endear the Doctor to an audience he must be anchored, at least nominally, in one particular Earth culture. For continuity at least, that culture should remain British." But DWM assistant editor Scott Gray was having

none of this, saying that the Seventh Doctor seemed more American than British as he "expressed his love of jazz, drank milkshakes and quoted Louis Armstrong..."

➤ Fluid Thinking!

With the TV Movie still months away, fans' only resort for new adventures was Virgin Books' Doctor Who novels. In his regular Fluid Links column, future Doctor Who script writer Matthew Jones pondered the arrival of the 'professional

fan". "Virgin Publishing has fundamentally changed the role of the fan," said Matt. "Doctor Who, at least in its incarnation on the printed page, is now made by our peers, not in the sacred corridors of the BBC... As far as I can see, the Doctor's future looks to be in safe hands." Quite right!

➤ It's a hit!

In addition to his column, Matt was the latest DWM writer to share his Top Ten favourite stories in *The Hit Parade*. Coming in at number five in his list was *The Robots of Death*. "The robots are made all the more terrifying by their beautiful faces and charming voices," he explained. Nice culottes too! DWM



Funeral for a friend

Elisabeth Sladen, Katy Manning and Russell T Davies fight back tears at the Doctor's passing – but Matt Smith hasn't said his final words...

FEATURE BY JOHN AINSWORTH

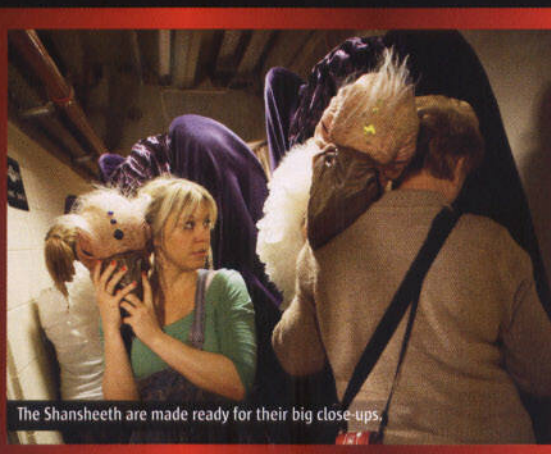
It's a wet Wednesday in May 2010 and DWM is thrilled to be escorted through the gates of the Unified Intelligence Taskforce's top secret base, hidden beneath Mount Snowdon. Actually, it's really Cardiff Stadium,

just ten minutes walk from the train station in the city centre. And it's raining. And cold. But DWM is jolly excited as this is the location for *The Sarah Jane Adventures* story, *Death of the Doctor* which is nearing the end of its two-week shoot. Not only is Eleventh Doctor Matt Smith guest starring in these two episodes (rather giving away the fact that the Doctor isn't actually dead for at least some of the story), and not only is it written by former *Doctor Who* showrunner Russell T Davies, but it also sees the return of Katy Manning, playing ex-companion Jo Grant on screen for the first time in over 35 years. How fab is that?! And, of course, there's series star Elisabeth Sladen as Sarah Jane Smith – and, oh look! There she is now...

DWM spots Lis just as she emerges from one of the trailers parked outside the stadium. She's being called to set to film her next scene which will be squeezed in before the lunch break. There's time for a quick bout of air kissing (we don't want to ruin her make-up), before she's hurried away into the warren of tunnels beneath the building.

The BBC design team has augmented the location with props and set-dressing to turn a gloomy corridor beneath Cardiff Stadium into... er, a gloomy corridor in a UNIT base. A water cooler here, a computer terminal there, UNIT signage on the walls. As DWM steps through a sturdy-looking, metal door we realise it's actually made of wood and not part of the building at all. Beyond, director Ashley Way orchestrates a crowd of technicians, make-up artists and camera operators as the next shot is prepared.

A good-looking chap wearing a tweed jacket and a bow tie strides up. It's none other than TV's *Doctor Who*, Matt Smith! He has a busy schedule as all of his scenes are packed into just four days of the two-week shoot. However he promises to find time to chat to DWM later in the day. He's then called away, as the crew is ready to begin the next scene.



The Shansheeth are made ready for their big close-ups.

The call for quiet goes out and silence falls. We watch as Daniel Anthony, playing Clyde, runs away from the menacing, vulture-like aliens, the Shansheeth. Except that they aren't particularly menacing at the moment. This is just a rehearsal, and the actors playing the Shansheeth aren't in costume. Instead they are scantily dressed in shorts, vests and thigh-length rubber boots, giving the impression that they are on their way to a rather strange fancy dress party. As the rehearsal comes to an end, Matt jokingly suggests that the Shansheeth actors shouldn't bother putting on the rest of the costume for the shot, but should just stay as they are.

As the scene is set-up for the actual recording, DWM notices that Jo Grant is sitting behind us! Jo's alter ego, actress Katy Manning, is clearly on an absolute high and can't quite believe that she's back in front of the camera playing Jo again, for the first time since 1973...

"It's absolutely fricking amazing!" she says with wide eyes and a huge smile. "It's like one of those extraordinary things in life isn't it? You can never guess what's going to happen next. I was just about to go back to Australia to do a little film and I got this call. Normally when I do something, I talk to lots of people – it's a Libran thing – then I make up my own mind. But I couldn't tell anybody. But I mean – Russell! Hello! And Matt, who is just such an extraordinary, creative actor. Obviously Lis because she's such a dear, sweet soul. We've always been friends even though we've never worked together. I actually didn't do the Libran thing. I made up my own mind by myself within seconds, because I thought timing is

everything. I'm always being asked, 'Would you come back as Jo?' This was bang, so of course! When I saw the script it was just divine, I loved it. I thought it was wonderful. The thought of going back after all the years and trying to recreate her... I mean when you think about it... mini-skirts, platform shoes – and I wore the shortest of skirts and the highest of platforms. She was very young and she hadn't had all the training, she had no experience. She was just brave. Slightly ditzy, but really brave. When I saw this, I thought 'Oh, what a lovely entrance, a lovely back-story which just makes me smile – which is also really clever. She's never stopped travelling either. She's been bitten by the bug and although she's doing it on this planet, she never stops. She's always going, always going.'

Katy is clearly delighted with the wealth of history that Russell has given Jo, which reveals much about her life since she left the Doctor in *The Green Death* to get married and travel up the Amazon. But had Katy already formed her own ideas about what Jo did next?

"No," she says emphatically. "It never even crossed my mind. I'm a very in-the-moment woman. Living overseas for as many years as I have, I'm not quite so in the loop about what would happen next. I've come over to do a couple of Jo Grant Companion Chronicles (talking books available to





*"We are so sorry
for your loss..."*

— THE SHANSHEETH



A combination of recording on set and green screen (inset) allow the Doctor to appear from nowhere.

buy on CD or download – Ed] for Big Finish. But you know, I never thought about what happened to Jo. She's just been a beautiful creature that sits in my head with all the other twelve thousand people that live there. But now she's stepped out, in front of all the others, including Bette Davis – she kicked her aside – and here she is."

Indeed she is! But Katy must feel a little daunted – she's the new girl on set of an established series and on top of that, she's bringing back one of *Doctor Who*'s big guns. All eyes will be on her!

"I'd be lying terribly if I said I wasn't deeply nervous because I wanted to do justice to her by bringing her back," admits Katy. "I didn't want to mess it up, so of course there was nervousness. The team has been together – and then in staggers old Jo on her walking frame! So there was a feeling that I had to come up with something."

Of course, the return of Jo has not gone unnoticed by *Doctor Who* fans. Is Katy aware of their reaction?

"Oh, yes," she says with a smile. "You always get the question, 'Would you come back?' On the audios I've been giving Jo the voice that I used to give Jo, because it wasn't my voice, it was an acting voice. I pitched her up because I was quite a deep voiced little person. It used to make Jon [Pertwee] laugh. He would say 'Hello, the lorry driver's on'. But for this I have to let her be that much further on. So far the reaction from the fans has been incredible. I just hope to goodness that they like what they see because I think Russell has done a fantastic job. Everyone is so good. I'm really proud to be a part of this."

Katy is full of praise for Russell ("He's been so communicative, that if I don't get a text from him after the rushes I think I'll slit my wrists!"), as well as her fellow actors...

"Watching Matt, he's so good. I loved the new series, obviously. So, I didn't want to screw up in front of him. Lis is so fantastic and always looks so gorgeous and elegant. It's like, what little place do I find in here? But it's a team. Even with Matt coming in. It's a lovely team. There are lovely little moments when he takes our hands and things like that. It's very, very clever to be able to do things like that and to keep this wonderful balance."

Of course, time has moved on since we last saw Jo on our screens in 1973, and for Katy as well. Jo may be back in *Death of the Doctor* but there is no pretence that things are exactly the same as they were.

"I haven't had enough Botox, darling. I'd need a hydraulic lift!" she giggles. "The only thing I really

"We forget how old we are, which is wonderful. We become almost like teenagers again..." – ELISABETH SLADEN

noticed – and this is going to sound really bizarre – is that my face has got so much thinner. My mouth now looks twice the size. I look like I could swallow the camera crew! It's different when I've been playing other characters on television but Jo was very much my face, if you know what I mean. There's a lot of mentions in the script of Jo's great big beaming smile, so I guess it's part of it. And I tell you, the smile is coming from so deep within. It's almost permanent now. I'm smiling my way right through this."

DWM has already peeked at the script for *Death of the Doctor*. Not only does it acknowledge the passage of time for both Jo and Sarah Jane, it makes a few jokes about it as well...

"Jo was first in *Doctor Who* 40 years ago!"

Katy gasps. "She hasn't been going to the hairdressers and the beauty parlour. This woman has been living the way she lives and I think there's nothing wrong with that. There's nothing wrong with being older and laughing at yourself. I do it all the time. You aren't going to see what you saw then. You aren't going to see an 18- or 19-year-old girl – no way. It would be pointless. I'm an actress. I just won't stand next to Lis! I'll wear a paper bag over my head!"

"One has to accept that you move on and it would be really bizarre if Jo came back with this Botoxed face. It would be rather tragic, wouldn't it? It puts things in perspective. This is what you look like



In the UNIT base beneath Mount Snowdon, Clyde gives his friends quite a surprise.

Funeral for a friend

when you get older. And I'm very suspicious of women who don't look like this when they're older."

Of course, the major difference for Katy once again playing Jo is that this time around it's without her Doctor, the late, great Jon Pertwee.

"I actually had quite a moment when I was doing one scene with Matt – and even when I was reading it," she says. "I had all the memories of Jon and looking into the face of the Doctor and it not being him anymore. I did have a few teary little moments. But you know, they're teary moments but with a kind of joy that I've had the pleasure of working with Jon. While I was Jon's assistant we did *The Three Doctors*. So, I've been with William Hartnell, Pat Troughton and Jon Pertwee. I've done audios with Peter Davison and Colin Baker. I've worked with Sylvester McCoy and now I've added Matt! I think Jon would be very happy for me to be doing this again."

As the unit breaks for lunch, everyone downs tools and heads for to the catering truck. DWM bumps into Lis in the lunch queue and she invites us to join her in her trailer for a proper chat. With our plates of steaming hot food, we sit down and talk as we tuck in. Is this particular story quite a nostalgia fest, then?

"Well it is," Lis agrees, "except that it's a new Doctor. There's part of it where I think I'm going to see David [Tennant]'s Doctor again. But, as usual, she gets a shock – he's done it again. It's lovely. It's such a wonderful story. It's a welcome back for Jo. Sarah's been through all that so I can look at this new Doctor in a different way, because I've been there. Now it's Jo's turn to feel it her way. There are some beautiful scenes for the pair of them."

In a way, Jo is going through the same experience that Sarah had in *School Reunion*, isn't she?

"Yes, but in a much more unexpected way. She has to meet two people unexpectedly, not only the Doctor but me, Sarah Jane. So she's got a double whammy. It's a lovely introduction. They're totally different characters which is why it could never be the same. They come from different places but with the same objective in mind. She's done something so different with her life, so different. But yet she's still had the same thoughts that Sarah Jane has about the Doctor."

Wondering why the Doctor never came back?

Lis nods. "She needs to know... yes the Doctor's alien but, come along now, take some responsibility. She needs to hear whatever he's got to say. Whatever it is, she needs to hear him. It's about being accountable. He's not human. We ask things of him that I think he would like to give but it's not possible."

As Jo's successor in *Doctor Who*, Sarah Jane was specifically designed to be a contrasting character to her predecessor, wasn't she?

"Yes," she nods. "We were totally different from day one. Which is why it's so lovely to have the same feelings but coming from different corners. Everything – from the way we behave, the way we dress they way we've handled our lives... It looks like two batty old women but they're allowed to have the enthusiasm of their youth. They're allowed to be like that again because they were both there, in that special time. They both understand that special feeling. It has a great energy of youth in it.



Colonel Karim (Laila Rouass) comes calling with the Shansheeth.

We forget how old we are, which is wonderful. We become almost like teenagers again. We don't care what we look like or what anyone else thinks."

Lis is excited to be working with Matt Smith, the latest in a long line of Doctors she's played opposite.

"He's like a colt," she enthuses. "He was a footballer, he actually knows a lot about movement. His sister's a baller dancer. Sometimes he's just on his toes. Total balance and control. He's lovely. They're all so different. And what a wonderful thing for an actor, to totally reinvent this character and not go near the others who he's inheriting the part from. He's just lovely."

It would be unfair to ask Lis to compare Matt Smith to David Tennant, but what differences does she see between their interpretations of the Doctor?

"Matt's a younger Doctor," she says. "Although David was a young Doctor, this is almost the boyish

Russell's Return!

He's moved on from *Doctor Who* but Russell T Davies is still very much the guiding force behind *The Sarah Jane Adventures*, and has returned to write his first story for the series since the first episode...

Hello Russell. Welcome back to DWM. Now, tell us, was it always planned that there'd be another guest-appearance for the Doctor after David Tennant's appearance in *Series Three*? Will it become an annual event?

"It's not fixed in stone, but equally, when ratings lift like they did for *The Wedding of Sarah Jane Smith*, then the whole of BBC One's share increases, so you get a very happy Channel Controller, which is good for all of us! So some sort of boost every year would be good. But really, it was just perfect timing – David appeared during his swansong, which then automatically suggested that Matt should visit Bannerman Road. But it'll have to be different next year, you've got to keep moving on. I wonder... Maybe it's time we really did *The Two Ranis*?"

At what point did you decide that Jo Grant should also appear in *Death of the Doctor*?

"She wasn't always there – the idea of the Doctor came first. But the more we explored the idea of seeing his funeral – his real, genuine, proper funeral, come the day he dies – then it just seemed odd that no-one else from his past came along. Believe me, if we'd had the budget, I'd have packed the halls with every single ex-companion, I'd have even found a way

to pluck Romana out of E-Space! But Jo just seemed so right, so perfect. You've got to think of it from a young child's perspective – if the Brigadier came across as Granddad, then Jo's like the batty old aunt who you have a laugh with every Christmas. The naughty one, with too much sherry and an exotic past! She just fits that *Sarah Jane Adventures* family. And it goes without saying, I was utterly confident that Katy could deliver a barnstorming performance. I just didn't know how good! There are so many scenes in which she's absolutely perfect, and still so completely Jo Grant. I'd watch the rushes and think, so powerfully, how lucky we all are to have *Doctor Who*, with such a consistent legacy, and these casts being so faithful over so many decades. The show just keeps on rewarding us, time and time again."

How conscious were you of handling Jo's reunion with the Doctor in a different way than had been done with Sarah in *School Reunion*?

"That wasn't a worry – it's fine as long as you're true to character, because every character is different. And I knew exactly what I wanted to do with Jo, because Gary Russell, our faithful script editor, told me that there's a lot of fan fiction, or fan theories, that would have us believe Jo's divorced, or that she ended up all alone in a cottage in North Wales, that sort of thing. All of which was utterly unfaithful to her character, to the poignancy with which Barry Letts and Terrance Dicks left her in our minds. *The Green Death* does not end with a woman heading for bitterness and loneliness, don't be ridiculous! That

would be violating the past. I felt very strongly that we had to adhere to what Katy and that brilliant production team created back in 1971, a character full of joy and smiles and trust, with a wonderful lack of cynicism."

Do you have a favourite moment from the story?

"It has to be the first meeting of Sarah Jane and Jo. Because it just feels so natural! My boyfriend watched it, and he barely knows his *Doctor Who* history – the fool – and he just presumed that the two women had met lots of times. I think that's what *Doctor Who* looks like to outsiders, like they're all together, all the time, always fighting Daleks. But I'm glad it's a big, proper meeting, with lots of scenes and plot between them."

So can we look forward to a series of *The Jo Grant Adventures*?

"I'd buy it! That, and *Adric the Friendly Ghost*. He could haunt a family of dinosaurs with hilarious consequences!"





A scene is filmed on the set of Sarah Jane's attic.

"I grilled Katy and Lis on Pertwee and Baker - they both had glowing things to say..." – MATT SMITH

◀ Doctor – and yet he has a gravitas about him. So you feel he could have been Pat Troughton and Jon Pertwee. It's somehow there. I'm sure when he was working on Doctor Who with Karen [Gillan], when they were filming it, there wasn't really any necessity to put his mind to what he was taking on. But being away from it... You just realise what an inheritance you've been handed, and all of a sudden you're absolutely part of that and always will be. I don't think it comes to you when you're working on it."

With both the Doctor and Jo in the story, Sarah Jane is allowed to share the responsibility for once...

"It allows me to be quite free actually," says Lis. "I love it, I really do. I'm having a lot of fun with it. Katy is reliving real memories. You feel them but, in a celebratory way. How lovely to be able to do this. To remember these things and have the words put into your mouth so eloquently!"

Of course, *Death of the Doctor* is just one of six stories in the fourth series of *The Sarah Jane Adventures* – and a fifth series is on its way as well...

"It's a great format," Lis says with a smile.

"It's an adventure. It's entertainment. It has lovely pathos sometimes. I love coming to work. I'm in a very good place with this character."

Each series takes the characters in different directions and this fourth year is no exception.

"This was the year that I thought, 'where is she going to go?' I always said of my early character, the reason that she made so many mistakes was that she leapt before she thought. I could never do

that as this Sarah Jane because I was responsible. I was the one looking after the children. But now that they are older and Sarah Jane is older, she's reverted. She's started to leap before she thinks. That's fun. That's lighter. I don't have to be so serious. This year she's totally irresponsible sometimes. She's walking her own path without having to reflect too much on how it will affect them. Sometimes bullishly going forward. She goes against things that she's taught them. But she sticks to what she feels. It's a lovely strong line."

It's time for Lis to prepare for the afternoon's work, so *DWM* leaves her trailer and returns to the set. We're eager to chat with Matt but he's needed for almost every shot throughout the afternoon's recording.

We wait patiently until the very end of the day when, as the crew sets up a new scene, we're able to corner Matt in the green room. It's been a long day for him.

"A long day, but a good day," he beams. "Fun on the Sarah Jane set. Everyone is very lovely. I'm very fond of Lis. They're a really lovely bunch."

Is it odd playing the Doctor, but not in Doctor Who?

"That thought probably crossed my mind at some point. But then, actually, once you're the Doctor, you're the Doctor and there's a giant hawk-like eagle creature staring at you and you just go into Doctor mode. It's wonderful to be playing him again, it really is."

In a Russell T Davies script, no less – Matt's first.

"It is, yes. It feels like an honour and a privilege. It's a brilliant script. It's fantastic."

This is the first time that Matt has played the Doctor since his first series of *Doctor Who* has been broadcast.

"Well, yes and no. Because I've been voicing computer games and reading books... so you're still always playing him. However, I have to say, I've really missed playing him. I've really realised how much I've missed him, just being back."

As Matt is on record for having viewed older episodes of *Doctor Who* when he was first preparing to play the Doctor, did he watch any episodes featuring Jo or Sarah Jane?

"No, actually, I didn't," he admits. "I know who they are, obviously – I'd Googled them both. But

they are new companions to me in that sense. Pertwee and Baker weren't they? I've grilled them both on Pertwee and Baker and they both have very glowing things to say. It's incredible. You realise what a wonderful legacy you are part of and how much it affects people. Just the very notion of the Doctor and the companion. It's like me and Karen. We're very close. It does inform your life in a very particular way. It's a very special bond to have with someone. You spend all day, pretending to sacrifice yourself for each other, to keep the other one alive... It's wonderful. I feel a real sense of something. It makes me feel quite warm that I get to work with two companions who have worked with two really great Doctors.

"What's interesting," he continues, "is that you can see that they've both been companions and they know how to do it. I can see the way they prepare for a shot. You know... the energy that's needed to go into scenes and stuff. It's just something that's hard-wired into their DNA. They're ready. There's a sense of... I don't know... it feels very organic with them. You can tell that they know this man and they know how to treat him. It's very interesting. Once you're part of it there's a real magic to it."

Katy and Lis were playing the Doctor's companion before Matt was even born – but now, here he is, playing a character who is older than Jo and Sarah!

"Significantly older!" nods Matt, clearly relishing the absurdity of the situation. "It's exciting. Just talking to Lis and Katy... it was real groundbreaking television. They were using green, blue and yellow screen because they didn't know which one was best. I was out with Piers [Wenger, executive producer on *Doctor Who*] last night and we were talking about how to make next season even better. Better, better, better. Really push it. There's no other format like it. No other TV format that comes close to it, frankly."

As we've been chatting, *DWM* has noticed that Matt is wearing a different shirt to the one he wore in *Doctor Who*. Okay, we're being geeky, but we're paid to spot these things, okay?

"It's because we're using a different camera and the other shirt flares on this camera," he explains. "So, it's purely practical but I like the new shirt, it's quite nice."

Would Matt like to see further variation in the Doctor's costume in the future?

"I know I want a coat and a hat," he says. "You get cold in only a tweed jacket. And I'd quite like a hat. Not all the time. Just now and again. It feels Doctor-y and right for my Doctor. I think it can evolve and give it that variety. I think with this Doctor, you never know what he's going to do or say, or what he's going to turn up in, in the morning. He could have a flamingo on his shoulder!"

DWM raises an eyebrow, but this seems to encourage Matt further along his line of thinking.

"Have you ever seen the *Pink Panther* where Peter Sellers has the parrot on his shoulder?" he asks. Matt's referring to *Revenge of the Pink Panther* in which Peter Sellers' Inspector Clouseau poses as a peg-legged sea captain with a fairly unconvincing deflating rubber bird.

"I'd love to get some sort of pretend parrot on my shoulder," grins Matt, "because Peter Sellers is my hero." We wish Matt luck with this brave endeavour. He seems quite determined. "I'm working on it," he says firmly, as he's called back to the set. "You heard it here first."

Sadly, *DWM* can't quite see this coming to pass. But if it did, there's no doubt that Matt Smith could pull it off. Fingers crossed! ■■■

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Elisabeth Sladen prepares for a take.

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Dedicated Followers of Fashion!

Meet the flamboyant designer and her larger-than-life leading man – Fourth Doctor Tom Baker and June Hudson celebrate their extraordinary collaboration.

INTERVIEW BY BENJAMIN COOK

PHOTOGRAPHY BY DYLAN THOMAS

June Hudson is a bit of a legend. If pushed, she admits as much herself. June designed the costumes for eight Doctor Who serials during Tom Baker's seven-year reign – starting with *The Ribos Operation* in 1978, and ending with Tom's swansong, *Logopolis*, in 1981. Her greatest assignment was redesigning Tom's costume for his final season. "Any change in his clothing was really unthinkable," states June. "It was my assignment to think the unthinkable."

Now, Tom Baker needs no introduction – but needless to say, he's a legend too. Last summer, a mere 28 years after *Logopolis*, he reprised the role that made him a household name and international star, for a series of five BBC Audio plays written by Paul Magrs under the umbrella title *Hornets' Nest*. This was Tom's first outing as the Doctor in an original, full-length story since 1981. True to form, the fans lapped it up – so the Beeb commissioned a second run of five, titled *Demon's Quest*, the first instalment of which, *The Relics of Time*, was released in September this year. The *Demon of Paris* followed in October, and part three, *A Shard of Ice*, is due in November.

In a fitting twist, the CD cover for *A Shard of Ice* – depicting the Fourth Doctor confronting a mutating Ice Queen ("I do gesture like that," exclaims Tom, examining the artwork, "even in the recording studio. They have to put me on a special microphone, otherwise I knock over the other actors") – is designed by none other than June... which brings us to this DWM interview. The Commissioning Editor at BBC Audio, a man called Michael Stevens, wondered whether we might be interested in reuniting Tom and June for an exclusive, two-händer chat. In conversation with the Fourth Doctor and his favourite costume designer!

We said yes.

It was Tom who suggested doing it in two parts: the first part just with him,

the second with June to make a double act. "June is a perfect darling of exquisite manners and discretion," he reasoned, "whereas I... I mean, I am none of those things, as well you know." In the end, DWM meets up with Tom – now 76, but instantly recognisable as the Doctor – on a Wednesday morning in mid August for our one-to-one (see next time – Ed), and reconvene the following morning (Tom: "You don't look a day older!") with June – and Dylan, our photographer.

As you'd expect, June is impeccably and elegantly attired – a picture in blue, of both the Prussian and Tiffany shade ("I've always believed that a costume has a far greater impact if it's all one colour," she explains later) – and she's the sweetest, giggliest lady. She offered her South London flat for the interview, but Tom prefers "neutral territory in Soho" – a Pret a Manger on Wardour Street. "He does like Soho," June muses, "so I rather thought he'd go for that." The Pret is Tom's suggestion.

"June is a perfect darling of exquisite manners and discretion, whereas I... I mean, I am none of those things." — TOM BAKER

He adores Pret. Thirty years ago, he'd have opted for one of Soho's less reputable drinking dens – he spent half his life in them, with Francis Bacon in the French House, or Jeffrey Bernard in the Coach & Horses – but not today. Today, it's Pret. His 40-year-old self, suggests DWM, would be shocked and appalled. Tom laughs, a hearty, open-mouthed chuckle, but doesn't dispute it.

Before we begin, a couple of pointers. Firstly, be warned: Tom likes to exaggerate. He's lived one hell of a life... but not all of it's entirely true. Take the following exchange about seagulls:

Tom Baker: "In Hastings, there are signs everywhere that say, 'Do not feed the seagulls'."

June Hudson: "Well, they feed themselves, Tom. They help themselves."

TB: "Darling, not only that, but all those chavs out there, they can't read anyway, so they throw them chips. I saw a seagull about as tall as that girl over there, maybe taller, stealing chips, and then sandwiches, like in India, like when the buzzards come down."

JH: "They take the ice creams, don't they?"

TB: "They do. I saw one fly away with an old lady's hat once, one of those ones with fruit on it."

JH: "[Laughing] Oh Tom!"

TB: "The sad thing is – I know you're laughing cruelly – it hadn't only got away with her hat, but also her wig."

JH: "Ha! Now, that is cruel."

TB: "Yes, but I've gilded that story a bit for you. [He grins] It nearly happened like that. What actually happened was, this old bag – this dear old lady – produced a repeating rifle and shot the seagull. There were feathers all over the chips."

And so it continues. Pointer number two: talking with Tom is like trying to keep hold of a slippery, jumping salmon. In other words, conversation can veer wildly off course. A discussion of June's cover for *A Shard of Ice* can turn, in 30 seconds flat, into a symposium on the Bible:

TB: "It's very vivid, this cover."

JH: "Yes, the horns bursting out of the Ice Queen's beautiful forehead –"

TB: "Look, there's a wonderful space for my autograph there."

JH: "– and her great leathery wings unfurling –"

TB: "When I became an actor, the first thing I practiced was my autograph."

JH: "You see, I followed the description in the script completely, because Paul's descriptions are so strong. It's such a great script."

TB: "It is a great script. He's a nice man as well, Paul Magrs. He accepts some of the changes I offer."

JH: "Well, he's creative, isn't he? He likes creativity, Tom."

TB: "But actors always want to leave their mark on a script." ➤



JH: "It was written for you, though, wasn't it?"
TB: "Darling, I read the opening of the Bible and think that was written for me! [Laughs] I'm thinking of trimming it, actually."
JH: "The Bible?"
TB: "The Book of Genesis. I think it's too long."
JH: "Our generation knows the Bible extremely well, don't you think? It gives us one up on the rest of the population."
TB: "Hmm..."
JH: "We have a great wealth of beautiful language and images to draw from. We can always come up with that wonderful proverb or saying, can't we?"
TB: "But it's full of paradoxes, darling. It's full of BBC language. No-one knows what it means. You know Jesus said, 'I came not to bring peace, but a sword'...? What does that mean?! He said, 'He that finds his life shall lose it, and he that loses his life [for my sake] shall find it.' Christ! It's Monty Python, isn't it, darling? It's 'blessed are the cheesemakers'."

Religion is one of Tom's favourite topics of conversation. It comes up a lot, often in well-rehearsed – but very funny – diatribes. (Tom was a Roman Catholic monk

for five long years, from the age of 15, before losing his faith and becoming an actor.) Back to the interview: in Pret a Manger, Tom has an announcement to make that will delight fans of the Doctor Who audio dramas:

TB: "I'm going to do some more. I'm doing some for Big Finish. I think I should make it a condition, June, that you do the cover of my first one. If you like, I'll make that a condition, because Nicholas Briggs [executive producer] is a very obliging guy."
JH: "I would love to, Tom. That would be absolutely terrific. Your performance, Tom – you're magnificent in these. It creates unforgettable pictures, with your voice rising and falling like the sea, whispering and roaring –"
TB: "You listen to them, then?"
JH: "Don't you?"
TB: "Of course I don't. I know what I sound like. Anyway, I might be disappointed. I'm only doing them to please the audience. I didn't watch Doctor Who when I was in it."



June with her artwork for *A Shard of Ice*.

JH: "You scrutinise it, don't you? I find it very difficult to watch my own work."
TB: "If someone says afterwards, 'I liked it,' that's fine. If they say, 'I don't like it,' that upsets me. But I never used to go to the editing for the same reason."

You've recorded DVD commentaries, though, Tom. Is that a painful experience?

TB: "I can get in all sorts of invented things. I deliberately make mistakes, because the fans adore putting me right."

"June has a sense of extravagance and fantasy. Most supporting characters in sci-fi look like dental students." — TOM BAKER

JH: "It's the same with me. At conventions, they say, 'There were ten buttons on that, not eight.' If you want to know anything, ask the fans. They know everything."
TB: "Yes. They live it. They absolutely live it. But darling, your costumes were always fascinating, weren't they? You have a sense of extravagance and fantasy. Most supporting characters in sci-fi, whatever they wear, they look like dental students, in their terrible white trousers and white tops. Sometimes they even have clipboards. They're so dreary."
JH: "I know what you mean. It's got to be, above all, interesting. And fun. Especially in science-fiction."

TB: "It's all to do with the presentation. It's rather like religion and mythology. You couldn't have the Pope coming in here dressed like him! [He's pointing at your intrepid DWM reporter] You'd say, 'Who's that German tosser over there? Get him out.'"

Okay. Bit insulting. What's wrong with my look?

JH: "You look lovely, Ben."
TB: "No, no, you and your generation, you've got the right look – although a haircut wouldn't go amiss – but the Pope, priests, and bishops, to have credibility, have to dress up. When I was a Catholic boy – I mean, no wonder I was a believer in God, I was off my head all the time, sniffing incense. I'd be swinging the incense ball, gulping the incense, and hallucinating from the age of about eight-and-a-half – then I'd promptly feel guilty, and invent sins to confess. I made my first confession at six."

That's not true. Is that true?

TB: "Well, I think it's true. [Grinning] I know that I confessed to murder when I was eight. I was trying to oblige the priest, because basically I'm a crawler. I'm a servant. I said, 'It's been a week since my last confession. Since then, I've done murder.' The priest put out his cigarette – they all reeked of Capstan Full Strength – leaned in and said, 'How many times?' I said, 'Twice, father,' because I was flattered that he believed me. 'Two murders since last week?' I said, 'Yes.' He said, 'Anyone we know?' I remember it so clearly, caught out in a lie, inventing the way that children do, I said, 'No, father, they're from Saint Teresa's Parish.' He said, 'Oh, that's all right, then!' He was the nicest priest."

JH: "You see, this is it, this fantasy world – it was there in you, Tom, from the very beginning, as it was in me."

Dylan suggests moving to a more "picturesque" establishment than Pret (Tom: "What's wrong with Pret?!"), so we take a stroll down Old Compton Street, and turn right onto Greek Street, where there's a little French patisserie called Maison Bertaux. We sit at a pavement table, and order coffee – and a ham croissant for Tom. "Just the one?" asks the owner. "Sorry, cock," replies Tom, "but I'll leave you a good tip, because my wife is immensely rich. Anyway," he says, turning to June, "you can't be having photos taken with a mouthful of croissant." As Dylan starts snapping away – "I don't smile for photographers," Tom teases, before adding: "Actually, I've never stopped smiling." His Doctor's manic grin is nearly as famous as his 20-foot scarf. Tom flashes another toothy one for Dylan. Did Tom ever get fed up, wonders DWM, of photo calls as the Doctor, grinning like a loon for the press?

TB: "No, I – well, I did, but I tried to hide it, because I realise how powerful it all is. Even today, there's no point in Dylan getting moody, grainy stuff of me looking like a bloody shagged-out old Sherlock Holmes. No-one wants to see that. The fans don't want to see that. When I do these colossal signing sessions, sometimes for seven or eight hours non-stop, the queue is out to the horizon, and at five pounds a go – or, if you're Patrick Stewart, it'll be 20 pounds – I could make more money if I signed faster, and that's the temptation, but that'd ruin the whole thing. Even for less money, I like there to be a little encounter."

JH: "You always were very generous to your fans, Tom. You take enormous trouble with them, and they love you for it."



Tom and June at the Berwick Street Cloth Store. Tom keeps watch for fashion industry predators...



Watch out, June! There's a self-confessed murderer behind you!

TB: "Ahh, you know what makes an old man happy."

JH: "The fans know that you have enormous respect for them. You want to make every fan happy. You bend over backwards."

TB: "But the fans created me."

DWM asks June about her background as a designer. She trained in theatre design at the Royal College of Art, and designed costumes for some of the most acclaimed TV productions of the 1970s and 80s. As well as *Doctor Who*, she designed for sci-fi classics *Survivors* and *Blake's 7*, and was the original designer on *Till Death Us Do Part*, *Are You Being Served?*, *The Rise and Fall of Reginald Perrin*, and *EastEnders*. She left the BBC in 1990 to diversify her portfolio further, and her designs have been exhibited at the National Theatre, and hang in the private collections of the BBC and the House of Commons...

TB: "How you dress people is incredibly important, isn't it?"

JH: "Oh, it is. People are archetypes. If someone says to you 'a king' or 'a queen', you don't think of our queen, you think of a playing card queen or king. They have their place, the king, the queen, the knave, the servant, the master, the lord... The audience recognise them. You design those archetypes, in all their richness, because it's part of the mythology, isn't it?"

TB: "It begins – or used to when I was young, in the last millennium – with fairy stories. Of course, fairy stories aren't allowed nowadays, because most are about child abuse. I'm thinking *Hansel and Gretel*, children getting lost in the forest... Those tales provide imaginative excitement for children, but also suggest that life isn't always perfect; there are such things as evil witches and wizards, and monsters that eat children. Later on, my parents, who were not educated [his mother was a cleaner, and his father a sailor], used to threaten me with a policeman instead. Or the priest. Yeah. My mother used to say, 'If you don't clean those shoes, I'll tell the priest.'"

Little did your mother know that you'd already confessed to multiple murders.

TB: "Exactly! Bloody exaggeration."

JH: "Later on, though, you love the fear, don't you? A fear that you can switch off when you want to. That's the thing: we like to be frightened."

TB: "Yes, we like the frisson."

JH: "You can sit, as we all have, on the edge of your seat, watching something incredibly thrilling, and you know that it's just a TV show, but you buy into that, don't you?"

Did *Doctor Who* ever go too far?

TB: "It never went nearly far enough, as far as I was concerned. I wanted it to go much further."

JH: "Me too. More extravagant, maybe."

TB: "When we were faced with, say, 20 extras closing in on us, I used to have to say, 'Run!' – and it was very silly, whereas I wanted to seize a sword off one of them and dive in. You'd cut to Elisabeth [Sladen, who played Sarah Jane Smith], who's saying, 'Doctor, duck!' – and shielding her eyes, and you'd hear the extras' terrible screams, and she's getting more and more frightened. Finally, you'd cut over to me... and they're all dead. I'd killed them all, in about 20 seconds!"

Isn't the *Doctor* anti-violence?

TB: "The thing is, if the violence is heightened enough, it doesn't really frighten people. It is theatrical. The children know what world they're in. They know that it's extravagant. Because horrid realism is pretty unbearable, isn't it? The ultimate is in snuff movies for perverts who actually want to see some poor trollop killed on screen."

JH: "It was pretty innocent, *Doctor Who*, wasn't it?"

TB: "Oh, very innocent."

JH: "It was innocent fun. There was fear, and there was excitement, but it had an element of

purity. That's why *Doctor Who* is so great. That's why it's survived. When I did *Doctor Who*, it was classed as a children's show, wasn't it? But I recognised its quality, and that's why I wanted to do it. I asked to do *Doctor Who*. It's a designer's dream. It's the most wonderful show imaginable for a designer, and for performer. That's why I got onto *Doctor Who*. And I wanted to work with Tom."

TB: "There's never been anything like it. And nobody's ever failed in *Doctor Who*. Some haven't stayed for long – that very powerful actor Christopher Eccleston only did it for a year, I think, but he'd have had enormous success had he gone on."

JH: "I think so, too. I liked Christopher Eccleston."

Are some leading actors easier to design for than others?

JH: "Well, Tom, naturally. He was marvellous, because –"

TB: "It was because we were each other's biggest fans."

JH: "Yes! Yes!"

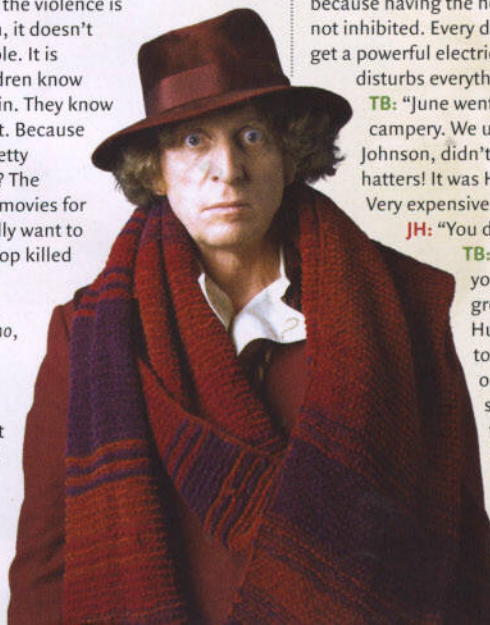
TB: "I was never disappointed with what June chose for me."

JH: "You were – you are – wonderful to design for, because having the height and the presence, you're not inhibited. Every designer loves that. When you get a powerful electrical storm, like Tom Baker, it disturbs everything. It's lovely."

TB: "June went much further than me in campy. We used to buy hats at Herbert Johnson, didn't we? No bloody second-rate hatters! It was Herbert Johnson velvet hats. Very expensive."

JH: "You deserved it, Tom. You did."

TB: "And all those lovely shirts you used to buy me – those green shirts from Harvie & Hudson, in Jermyn Street. I went to a party in Shepherd's Bush once, a dresser's party, and some of my lovely green shirts were stuck up on the wall with drawing pins! It was a kind of trophy. Somebody had nicked them, because my name was on the collar." ➤



◀ So, was designing for Tom a collaborative process?

JH: "It was, because I wanted Tom to express himself. Whatever I designed was to enhance what was already there. Tom told me, memorably, that he'd wear anything I designed, which was one of the greatest compliments I've ever been paid. Therefore, I didn't have to worry. I could design things that would swamp anybody else. The costume mustn't wear the actor, and that could never be true of Tom. He towers over any costume."

How did your *Doctor Who* costume affect your performance, Tom?

TB: "It kind of grew, in the first few weeks. Jim Acheson [who designed Tom's first serial, *Robot*, in 1974] was young, and he enjoyed being with me, so we drank beer and went round all the costume houses, gradually, higgledy-piggledy, like going round Oxfam shops. We got a kind of eternal studenty idea, it was a complete mishmash, and I think Jim was right on that, because that liberated all the designers that followed him. Even by the time I had lovely, expensive things, I still wore them recklessly, not at all smart. I realised that if you've got fabulous gear on, especially as a man who's an alien, you can wear it terribly casually. The very casualness of it draws attention to it. If you're wearing cashmere or silk, the buttons don't need to be done up right."

JH: "This is why John Nathan-Turner [producer, 1980-89] wanted me to redesign your costume. He didn't want scruffy. He wanted you to have a completely new image. In a way, it found itself, by a process of elimination. Green, no. Navy, no. White, no. Black, no. Black is for the Master. And then - red? Not red-red, but I thought of that wonderful maroon, which looked fabulous on Tom. I did the whole thing in shades of maroon. This is something I've always believed, that a costume has a far greater impact if it's all one colour."

Asked to redesign Tom's costume, many designers would have satisfied their egos by throwing out Jim Acheson's original design completely, and starting from scratch. It was a brave thing for you to say, "Actually, I'm not going for a completely new look."

JH: "But I was thinking of Tom. Okay, all our egos love to do something completely different. But I thought, no, I can't do that to Tom, because I've



June's creation for Mary Tamm's debut in *Doctor Who*.



Imaginative and glorious costumes in *The Ribos Operation*.



Budget boffins! Recycled costumes in *Logopolis*...

got to put the show first - and design with integrity. My integrity demanded that I keep the scarf. To have taken away the scarf would have been a bore for Tom. That scarf was a prop. Tom used it. The scarf that I did was 20-foot long and made of Chenille - whereas the original scarf was made of wool, so it was very heavy, because it was so long."

TB: "We didn't like John's vision, did we? I mean, not many people admired John Nathan-Turner's artistry. Do you remember the question marks on the collar?"

"Everyone has a boss. It's very rare that they say, 'Darling, you're the designer, do whatever you like.'" — TOM BAKER

JH: "Oh, I hated them."

TB: "That was so common, I always felt, because the idea was that the BBC would turn it into a commercial thing."

JH: "Well, John wanted to, Tom. He persuaded me to agree. I said, 'No gentleman would wear a question mark. The only way he'd wear it is if it were very small, and the same colour [as the shirt], so that you only saw it when it caught the light.' He said, 'But June, we want to market this, to make some money.'"

TB: "One of the difficulties in television is, everyone has a boss. Everyone has a vested interest. All these egos. Everyone trying to put their mark on it. It's very rare that they say, 'Darling, you're the

designer, do whatever you like.' Or sometimes they say, 'Do whatever you like... but whatever you do, don't listen

to Tom Baker! Pretend you're listening, write it down, and then ignore him.' They say that." JH: "But Tom understood *Doctor Who* like no-one else. I listened when he said things to me. Before I left, John asked me to design Peter Davison's costume. I put him in cricket whites, because he was born to wear them, wasn't he? But the designer after me - with apologies to whoever that was - put a red edge on his coat, and gave him ridiculous pyjama-striped trousers..."

TB: "It was odd, wasn't it?"

JH: "Why can't they leave things alone? To some people, a bare edge is an invitation to put a piece of braid on it. Why?! The simplicity, I thought, worked far better, and put the actor sharply into focus. Tom comes sharply into focus no matter what, but..."

TB: "Well, Peter, because he was so slim and youthful, did look elegant in that romantic, cream costume, rather

like those old-fashioned boys' annuals, but..."

JH: "He would have looked better in it if they'd stuck to just cricketing gear."

It's starting to rain, so DWM settles the bill, and we wander down to the Berwick Street Cloth Shop for a few final photos. This is one of London's leading fabric retailers, and they didn't know that we were dropping by. To be fair, neither did we until five minutes ago, when Dylan had a brainwave. But this is Soho, and Tom is welcome anywhere. Time Lord privileges. The shop assistants dig out some burgundy cloth, to match Tom's Season Eighteen garb, and he and June strike some poses against a dazzling backdrop of taffetas, brocades, jacquards and drapes.

Afterwards, we pop next door to Silk Studios, where Tom was recording *Demon Quest* yesterday, and commandeer some seats in reception to conclude our interview...

TB: "Darling, how many stories did you do?"

JH: "Eight."

TB: "Eight with me?"

JH: "Yes. I didn't do any after you left."

TB: "I did 178 episodes, someone told me."

JH: "In which case, I did... four eights would be 32. *The Ribos Operation* was my first story. I designed Mary Tamm [Romana I]'s costume."

TB: "It was like a wedding dress, wasn't it? Really Hollywood. Do you remember George Spenton-Foster [the director], a lovely, camp old thing? He adored your designs for Mary Tamm."

JH: "It was a marriage made in heaven, really, George Spenton-Foster and the sweep of *The Ribos Operation*, because we all wanted that marvellous reach - imaginative and glorious costumes. Yes, he was smashing."



"What did you think about the question marks on your collars, Tom?"

TB: "He'd lean into me, you know, and say, 'I love what you're doing, Tom, but now – it's just come into my mind – shall we sneak off for a scotch?' And he'd lead the whole company out to the pub!"

JH: "He told me that he always had a bottle of whisky in the house."

TB: "Yeah, he slept with it under his pillow."

JH: "He said, 'I don't want to drink it. I just like to know it's there.'"

In DWM 424, Matthew Waterhouse [who played Adric in the 1980s] said of the BBC at that time: "It was absolutely booze-soaked... The joke was that TV Centre was circular because its staff were too drunk to walk straight."

JH: "Well, John Birt [BBC Director-General, 1992-2000] said it was a culture of drinking, but he greatly misunderstood the role of the club."

TB: "He was also mean-spirited. I knew his accountant, called Michael Henshaw, who fancied himself as a bit of a talent scout. He wanted John Birt to play the head Cyberman, for which he would have been perfect. You wouldn't have had to do anything to him at all, except make him a bit paler. What happened to John Birt? Did he die?"

JH: "Those men in suits are the curse of creativity, aren't they? They are artists' bitterest enemies... except when they turn up with the money. No, what am I saying? We provide the cash for them. They're not creating anything. The BBC turned out marvellous programmes. Perfection and excellence came as standard. You were expected – weren't you, Tom? – to do magnificent shows. We produced shows cheaper than anybody else could do. I had a small budget on Doctor Who. You had to be clever."

I suppose those limitations nurture creativity.

JH: "Yes, because you can't buy yourself out of trouble. You go into the byways and highways, and have another idea that is fantastic or original. Artists are notoriously poor. Creativity isn't hampered by lack of money."

TB: "Quite the opposite. Fashion that hits the headlines, the stuff that ends up in *Vogue*, didn't start there. It started in the gutter. Fashion comes from poor people – poor boys and girls who've got nothing except their wits. People who have nothing have to be inventive to look good. The next thing is, the predators of the fashion houses steal it."

JH: "They're like vampires."

TB: "It's all pillaging, but it comes from the bottom."

JH: "Your last one, Tom – your sad departure, *Logopolis* – cost so much money, with that big radio telescope, we didn't have much left for the costumes. Do you remember those gold robes [worn by the Argolins] in *The Leisure Hive*? Well, I poached a few [for the *Logopolitans*], dyed them a different colour, gave them black velvet capes, and it really worked."

TB: "We could have used all those racks of clothes. We could have seen the Doctor shaving, maybe, and then getting dressed – and there are thousands of costumes going right back to Jon Pertwee. I'd pick up a frilly shirt, grimace, and drop it on the floor. It would have been very funny."

JH: "I begged the BBC not to scatter the clothes when I left, but they did. Typical BBC!"

TB: "So, which other episodes did you do?"

JH: "Hang on, I've written them down. [She produces a notebook] After *The Ribos Operation*, I did *Destiny of the Daleks*, *The Creature from the Pit* –"

TB: "Yes, I remember that strange creature."

Erato?

TB: "Is that what it was called?"

It looked a lot like a male member.

JH: "That's the one! Yes! They had to amputate it. It was a little bit suggestive. They didn't mean it to be."

TB: "[Laughs] It looked horrific."

JH: "Then I did *The Horns of Nimón*."

TB: "That one was fun."

JH: "A *Nimón* sold at auction recently. The horns were missing, but I didn't mention it. I didn't want to stir things. Poor old battered *Nimón*. It didn't go for a lot of money. *The Leisure Hive* was my next one, then *Meglos*, then *Warrior's Gate*, and finally *Logopolis*."

TB: "That's quite a legacy, darling."

JH: "I suppose it is. [Laughs] We're legends. I think, really, it was one of those magical things that can happen between an actor and a designer, where the creative ideas were fusing and sparking off each other in the most extraordinary way. It was like throwing a six, really. I was inspired by Tom, by Tom's personality, by the role – it had every ingredient that would spark creativity."

TB: "Oh God, you are kind."

JH: "Well, it was the most exciting time of my life. I'm still a working designer, but the excitement I had designing for Tom was one of the greatest points in my life, and one that has inspired me ever since."



Tom and June back in the 1970s

TB: "People say to me all the time, 'What did it feel like when you stopped being Doctor Who?' But I've never stopped, because people won't let me stop – and I've seen no reason to stop. Some actors are boring and say, 'Look, I have done other things.' But nobody's interested. People didn't see other things. So, why would I stop being Doctor Who? I'd like to say that I wear my costume in the house."

JH: "[Laughs] Oh Tom!"

TB: "Perhaps I could say that."

You say it, we'll print it. Let's see if anyone believes it.

TB: "Yes! Okay! Well – as a matter of fact, when it's a special occasion, like a wedding anniversary, my wife says, 'Put on your Doctor Who costume.' She does! I come in dressed as the Doctor, with a tray full of champagne, followed by my dog Poppy. [Laughs] There you are, cock. That's enough for today, I think."

JH: "I would just like to say –"

TB: "Darling, you can't top what you've just said. You've said sublime things."

JH: "[Grins] You're right."

TB: "And if you need anything else – just make it up, like any good journalist would." 



More from Tom Baker in DWM soon...

Demon Quest: A Shard of Ice is out on 4 November on BBC Audio, priced £9.99.

It's Show

Time!

It's the biggest Doctor Who live event ever attempted in the programme's history! Doctor Who Live promises a festival of music, as well as stunts, drama, and a brand new adventure in its own right! DWM went backstage for the rehearsals...

FEATURE BY **DAN BERRY** PHOTOGRAPHY BY **DYLAN THOMAS**

They're two-timing me, aren't they?" protests Matt Smith. He's right: while Matt's in Cardiff over the autumn filming new episodes of Doctor Who, a gang of monsters are abandoning him to go on a tour of arenas across the UK, the dirty cheating swines. It's all part of Doctor Who Live – the spectacular show which boasts live music, live special effects, and live Nicholas Briggs.

"I think it's great," grins Matt, "because it surely becomes more tangible to people. Actually stood next to a Dalek, or hearing the music played live, seeing all these new forms of technology and stuff – I think that's brilliant. It's cutting edge, and that's where Doctor Who should be placed, trying to forge out into new areas."

But it's not entirely new ground for Doctor Who. The series has been on stage before, with the likes of The Ultimate Adventure, a 1980s show which starred Jon Pertwee and then Colin Baker, and featured show tunes. ("Wow!" says Matt, when we alert him to its existence. "I wish I'd seen that.")

"This is very different from the other three Doctor Who plays," points out Nick Briggs, who's in the

cast of Doctor Who Live. "They were all designed as plays for theatres. This is very much designed to be a spectacular experience. In such gigantic venues, you have to paint your story with a broad brush and make it fill that enormous space. That's why we have loads of big explosions, invasions, big action on the screen – mostly from Matt, being brilliant! – and plenty of spectacle. There's loads of fantastic live music, with Ben Foster conducting a great band, with superb singing from our musically talented cast, and a really special central performance from Nigel Planer."

"It's kind of Walking with Dinosaurs meets Doctor Who, really," adds Matt. "Have you ever been to a Doctor Who Prom? It's kind of like that, but in a bigger arena. It's still Murray's wonderful score, but then you get all the monsters from past and present coming out, woven into a narrative a bit like a theatre story."

"It's a celebration of all things Doctor Who," explains the director and co-creator of the show, Will Brenton. "It's hosted by a brand new character who comes out of the Doctor Who world, and it's interactive in that a lot of the action comes off the stage and takes place in the auditorium. I was very keen that we made sure the whole show didn't

"I was very involved in coming up with the story, and I was very keen that we came up with a story where the events of the story unfold, if you like, in real time. It's not a suspend-your-disbelief story where we go off to another place – it all happens in the arena. The reason I wanted to do that was because arenas as spaces are very unforgiving. You can't pretend you're transported somewhere else like you could do in a theatre."

Not only are they unforgiving, they're also very big. Is filling such a large canvas with so many elements a challenge?

"The key to it is not to make it feel that the elements are fighting against each other," says Will. "The key is to make the elements work together, and make sure that we're using the elements to focus on what we want the audience to be focused on at any one time. Sometimes, it's counter-intuitive. If you're sat in an edit suite, looking at some footage that's going to be on the back screen, there may be times when it feels like there isn't much happening when you look at it in isolation, but there could be something that's happening with the band or the actors or in the auditorium at that point. We've used the analogy that it's like flying several kites at the same time."

"It's a completely different exercise from directing for TV, because directing for TV, you get to choose exactly what the audience are looking at, whether it's a close-up of a Dalek or some shots of the universe, you make that decision on the audience's behalf. In a live show, you don't have that luxury. You have to create big pictures, and they can decide which bit they want to look at."

And there certainly is going to be a lot to look at. "The fantastic thing is this duo called The Twins, who are real experts in illusion," says actor Nigel Planer. "They do big magic, and they've made an elephant disappear live on stage. That's not in this show, but that's the sort of thing they get up to. What they're famous for is making things that fly without wires – we've got a flying Dalek! – and they've taught magic tricks to Brad Pitt and Gwyneth Paltrow, people like that." He pauses.

"I hasten to add that Brad Pitt and Gwyneth Paltrow are not two of the monsters who will be appearing in the Doctor Who Live show, but the stunts and the illusions are going to be big on the agenda!"

"And we've got these things called skin-workers," he adds, sounding slightly bemused. "You ever heard of them?" No, we reply. But they sound kinky. "I'd never heard of that, till this morning. I'm maybe ruining the illusion here, but somebody who gets into a monster outfit is called a skin-worker." He rattles off a list of the skins they'll be working: "We've got Cybermen, we've got Weeping Angels, we've got Silurians, Clockwork

Robots, Oods, and scarecrows – I personally have never seen the scarecrows, I don't know what those are." They're just scarecrows, really. "Ah," he says. "It's a real carnival of monsters!"

That brings us neatly to the matter of Doctor Who Live's storyline – something which, by its very existence, sets the tour apart from most other arena attractions.

"Usually, an arena show isn't fiction," acknowledges Nigel. "Usually, it doesn't tell a story, so that's what I find very exciting about this. The big challenge is, how's it going to work in a 12,000- or 16,000-seater, where you would normally be seeing a rock act? I must admit, it's a really daring proposition from Steven Moffat to even attempt it!"

But Matt Smith reckons Doctor Who has the perfect format for that environment. "In terms of TV, isn't Doctor Who one of the most theatrical TV shows you've ever seen?" he ponders. "It is for me. I think with the monsters in it, there's an element of theatre: the way they're made up, the prosthetics, the craft that goes into all that. And I think there's something inherently theatrical about the Doctor."

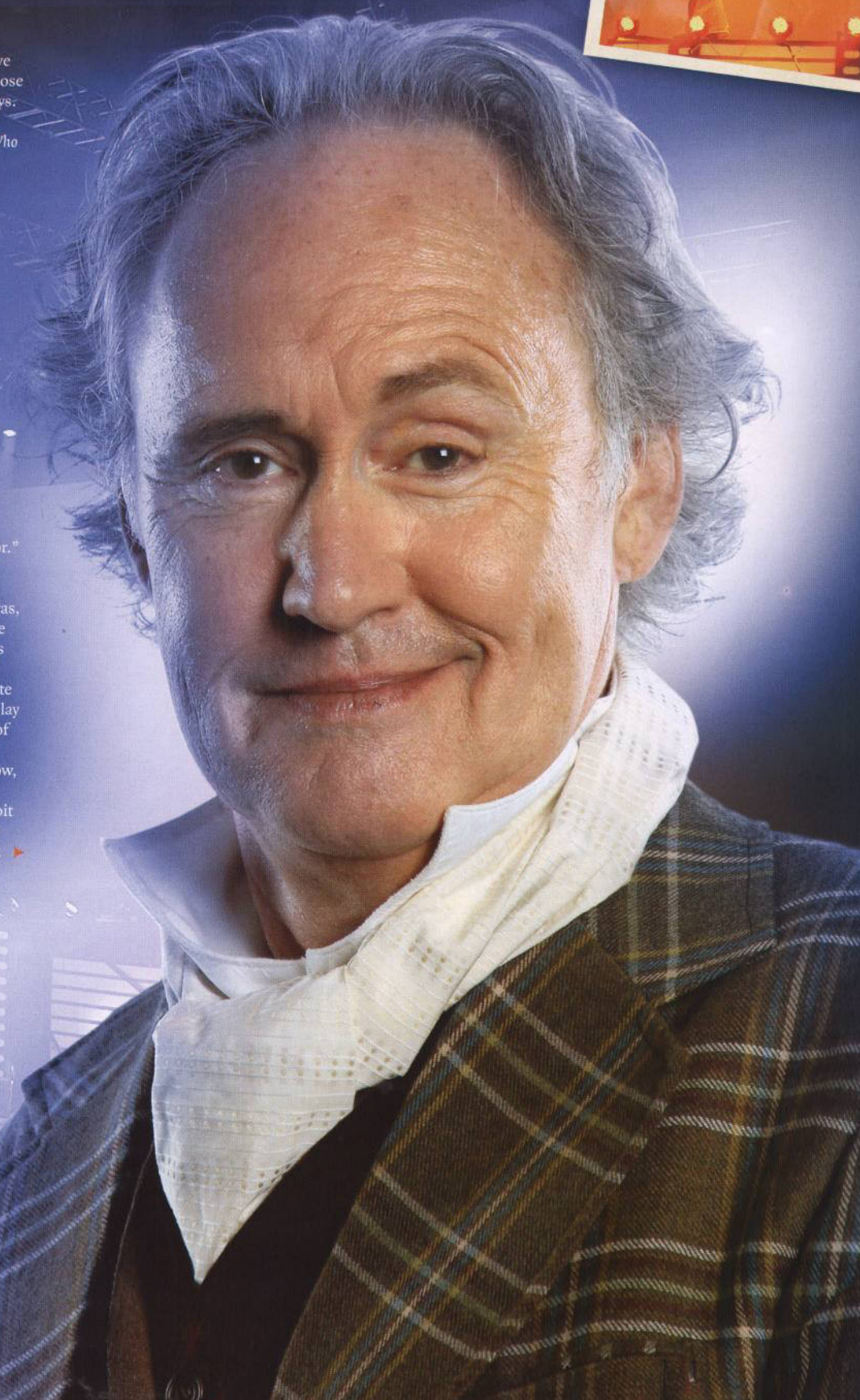
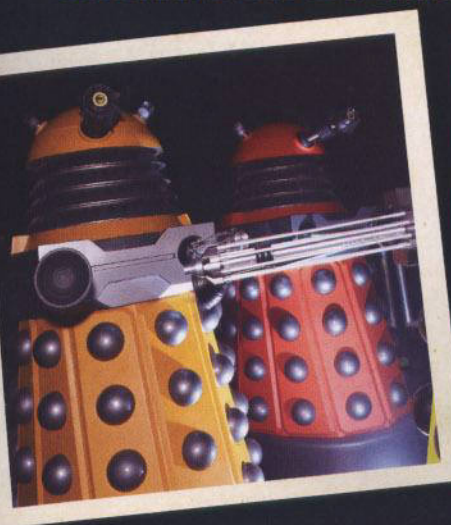
Is that what enables Doctor Who to adapt to different mediums of storytelling, then? Cos there's no Holby City Live tour. Though if there was, we'd probably go and see it. "That would be quite impressive, actually," Matt chuckles. "I think it's because the format of the show isn't bound by any logic, time, space, or genre. There are infinite possibilities in storytelling terms, and you can play with that in form as well. It's a classic example of great storytelling: it can be transferred into any context. It's a testament to the format of the show, I think."

Nigel would probably agree – he's secretly a bit of a fan. "I think it's brilliant, and getting better and better all the time," he grins. "When I was a

"We've got Daleks, Cybermen, Weeping Angels, Silurians, Clockwork Robots... it's a real carnival of monsters!" Nigel Planer

become stage-bound. We also do that by virtue of the way we use the lights – we've got a big rock and roll lighting rig going on. We want this to feel like a live experience at all times, never just a staged version of a Doctor Who episode. It's a very different experience to that."

As you read this, the show will be in full swing, half-way through its 25-date tour of nine UK cities, and it's the experienced Will who's overseen its development ever since it was conceived. "I got asked by BBC Worldwide to come in and work on the show," he recalls, "largely because of my experience doing large arena shows for a family audience, and working with that combination of a theatrical event in that space which uses video screens, a cast of actors who are working in skins and costumes... Putting all those various aspects together, it's a unique event. I was brought in because I've got quite a good knowledge of all those elements."



kid, I actually saw the very first episode of *Doctor Who* ever. I can remember the trailers going out for it, I remember being scared, I can remember the 'vrooo' noise as the TARDIS took off and all that, and I can remember being scared out of my mind, actually. But I was a fan of it through my youth, and the Doctor I remember most from my youth is Patrick Troughton."

Appropriately enough, then, it's something from the show's past that's inspired the plot of *Doctor Who Live*: a classic four-part story from 1973. "Steven had an idea for the arena tour which was basically a loosely-connected sequel, if you like, to *Carnival of Monsters*," explains Gareth Roberts, who developed Will's original script into its current form. "If you didn't know, it wouldn't matter. You can easily pick up what's going on. But there are a few tiny little things which might give someone a warm glow, you know. It's fairly loose, but fun."

"I'm not sure 'sequel' is the right word," suggests Will. "It grows out of *Carnival of Monsters*, and the genealogy of that goes right the way back to the structure of the show. Rather than doing something like the Proms offering, where you have a piece of music over clips from the show, and the host walking on and introducing the next clip, I felt it would be much more adventurous to have a character who is the host within the *Doctor Who* world. It's presented as an intergalactic travelling show, in that arena on that day, and of course what we gradually find is that the host has an ulterior motive. The plot unravels in real time before your eyes, and of course we have a couple of surprises along the way."

Carnival of Monsters featured a showman named Vorg who owned a device called the Miniscope, inside which were trapped a dazzling array of entertaining items in shrunken form, including boats, chickens, and wet glove-puppets. It's some of these elements that *Doctor Who Live* borrows.

"I've created a machine," declares Nigel Planer, "called the Minimiser, which scoops up all the alien creatures from their planets and shrinks them down



Illusionists The Twins will make you believe that Daleks can fly!

his Minimiser. He's kind of... not a stalker, but he's very, very passionate about the Doctor, and really likes the Doctor. He's all the things that his dad was, but also with a slight instability there."

Has Vorgensen inherited many of his father's personality traits? "He didn't actually speak polari when I handed the script in," says Gareth, slightly disappointingly, "but he does have, at the moment, a line from *Round the Horne*!" Super. It'll be bona to vada his dolly old eek.

And the Doctor's, too, because although Matt Smith is unable to appear physically in the show, he's very much a part of it. "It's nice to have the Doctor there," Matt says. "It would work with just the monsters and the music, of course, but where there's monsters there's the Doctor and

the Doctor to be in *Doctor Who*. You've got to make him fairly central to the story, and I think he is. And there's some technical jiggery-pokery at the end of the show where you'll see the Doctor, but you won't see him in the way you'll expect..."

There's another familiar face in the show, with Nicholas Briggs – who also voices some of the aliens – taking on the role of Winston Churchill.

"I met the director, Will Brenton, and the producer, Craig Stanley, at a media conference in Sheffield when I was drafted in at the last moment to replace Basil Brush, who'd let them down," Nick explains, surreally. "I did the on-stage interview and made people chuckle with a bit of Dalek voice stuff too. And I thought Will and Craig were really nice blokes. You know, straightforward and

friendly. Not the usual media types who often seem to have had their personalities removed at birth. We chatted enthusiastically about the show. The next day, Will emailed me and asked me if I'd like to be Churchill as well as all the monster voices, and actually go on the tour round the country!"

Churchill, Nick explains, is pivotal to the Doctor's involvement in the plot. Not surprising, since we know he and the Doctor are mates from his three appearances in the last series, in which the role was played by Ian McNeice.

"The initial draft of the script had a more historically accurate Churchill in it, but since Gareth Roberts' draft, he's become more like Ian McNeice's figure of 'legend'," Nick observes. "The interesting thing about Churchill is that we largely know him through all his speeches, so we think of him as someone who's making grand gestures or just bobbing around in front of a microphone. There's quite an element of 'knockabout' about the way he's now written, and that's really fun to do. I think it's necessary for the style of the show, because it is a big, fun experience."

"I've been watching lots of clips of him on YouTube, but in a sense, I've been doing historical research on Churchill all my life. My parents were children of the war, so I've had stories of the war

and Churchill fed to me all my life. When I was a kid, I did a little project on Churchill too, and I remember going to the cinema to see Simon Ward in *Young Winston*. So I certainly have a feeling of Churchill-ness."

When you're performing to a vast room full of thousands of screaming fans, with music and monsters and special effects going on around you, do you have to approach the whole thing differently than you would in another environment?

"It's an interesting thing," ponders Nick. "The main reason I've taken this job is to have the chance to play arenas. I've never done it before. I'm used to playing big theatres. I regularly play the Theatre Royal Nottingham, and that's a biggie."

In rehearsals, Nick has found that he's overcompensated for the unique environment. "Funnily enough, I've been told that I'm projecting a bit too much!" he smiles. "You see, in an arena, you are close-miked, with a microphone taped to your face. So, in a way, you can be a bit more subtle, vocally. But physically, it's a question of being unequivocal in what you do. Not too fussy or detailed. You have to be bold, because for some people you look about an inch tall!"

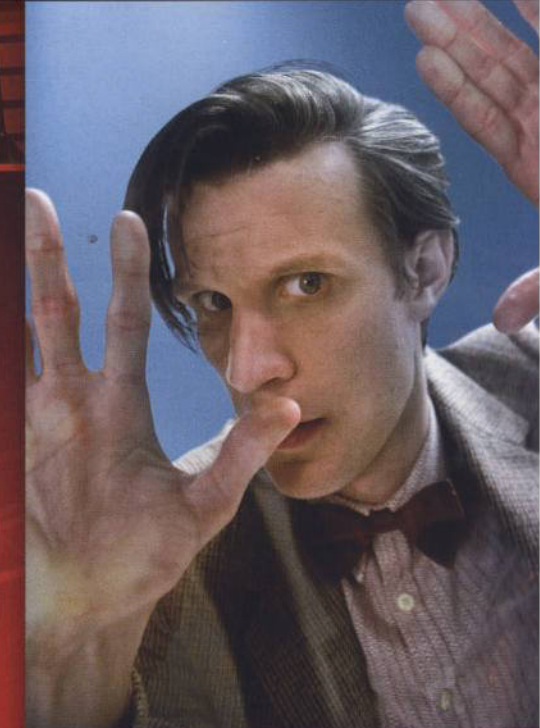
"You definitely play for the size," agrees Nigel. "You have to. We're going to have video screens, which will be like a big rock concert, so of course

you have to wave your arms around a bit to be noticed! I've played quite a few big venues, but not of these sizes. You have to remember there's people right up the back."

And even though Matt's scenes were recorded in a studio, he had to consider the show's format too. "I was conscious that you have to play to the arena," he nods, "because there'll be 6000 people in these big arenas, so you've got to be clear about what it is you're doing. And often the Doctor is talking directly to people in the audience. But essentially it's just classic Doctor territory, really, so I've played it with as much truth and swagger as I can muster."

And Matt's iconic swagger will be accompanied by Murray Gold's iconic *Doctor Who* score.

"Murray and I sat together literally the day after the Proms – no rest for the wicked – and went through a bunch of the old material, and really it was Murray's call on a lot of it," explains conductor Ben Foster. "The job then was to tailor each tune, each bit of music, to work with the action, and to work with a 16-piece band rather than an 86-piece band. Sometimes we've pared things down, made them simpler; sometimes we're making it a lot more rock and roll, to fill the space. The Dalek music, for instance, from [Victory of the Daleks] with the battle of the spitfires – instead of being a big orchestral showpiece, it's become a big



"Steven Moffat had the idea of the arena tour being a loosely connected sequel to *Carnival of Monsters*..." Gareth Roberts

to a microscopic size." Nigel is, of course, talking from the point of view of his character, Vorgensen – the son of Vorg. (Unless he's also an insane scientist in his spare time, in which case this interview was a missed opportunity for an intervention.)

"I can reverse the button and bring the monsters out for a paying audience," he continues. "I'm like a circus ringmaster, I think, and I control the monsters for the public. Vorgensen's also a fan of *Doctor Who*. He loves him. His dad once met him, obviously, and he thinks that the Doctor's wonderful, but he's one of those fans that you can't quite get rid of!"

"He's a collector," says Gareth. "I think he's slightly more unhinged than his dad was – I think his dad was more of a scraping carnie. He's recently had a mysterious boon, as it were, in the shape of

it wouldn't seem right if he wasn't there to save the day."

"He is pretty integral to the plot, because Vorgensen's plan is about the Doctor," Nigel adds. "It is a *Doctor Who* story – it's not a story about Vorgensen and some monsters with *Doctor Who* as a side issue. I'd say he's definitely integral to the whole meaning of the thing."

Matt appears on a large screen in several specially-filmed sequences. "We shot it in a day," Matt recalls, "after we wrapped on the Christmas Special. It was just me, with a lot of words! 12 pages of words! I'm in the show quite a lot!"

But it wasn't always so. "Originally, it was only going to be a few minutes," reveals Gareth, "but to be honest I just thought, come on, we might as well push this as much as we can, because you want





rock anthem. That's been the challenge: making stuff punchy, to fill a stadium. I think if you try to take a 16-piece band and make them sound like an orchestra, you'll fail, really, it'll sound like an amateur theatre band doing Doctor Who. We wanted it to be classier than that.

"There isn't any new material, so you'll know all the music in some respect, but we've rearranged all of it. *Mad Man in a Box* has become, at one stage, a huge James Bond-style number, which it never really was. It's music you think you know, arranged in a different way."

Some of these changes were born out of the requirements of the arena environment ("I think the rock angle is required to fill that space," Ben explains), and others from the demands of the storyline, but that doesn't mean the crowd-pleasing

other times when it's underscoring the action, or accompanying video clips, montages like Amy's best bits with the video timed to fit the music. It provides a soundtrack to some of the drama, and adds to some of the live atmosphere in the arena."

Of course, Ben's used this music to do similar things before, having worked on the *Doctor Who* Proms. Does that experience make working on *Doctor Who Live* any easier? "It's a very different thing to the Proms," he points out. "You do rehearsals right up until the gig, do the gig, and then it's done, whereas with the live show you're doing it 35 times. And it will change: the band will get used to it, ad-libbing, making up new bits and bobs, having the freedom to do their own thing. I'm looking forward to seeing how it develops on the road!"

As *DWM* goes to press, rehearsals are well underway. "We're at the end of the first week," explains Nick, "which means we've done Act One. Will Brenton has great experience of this kind of show. He is brilliant and inspiring and the BBC is really, really lucky to have him doing this. We have two gigantic rehearsal rooms in Elstree, and one of them is given over to monster movement and costumes, the other is for rehearsing the action. And every day, our cast of great singers and dancers rehearse their singing, dancing and movement. They are amazing. I'm also practising with my walking stick and using a biro as a cigar!"

Matt Smith thinks the final version of the show, sans biro, will be stunning. "It's got the spectacle of a great big show," he enthuses. It's a bit like a musical, a bit like a theatre story, a bit like a play in a way... If you want to go and celebrate all things *Doctor Who* – the monsters, the music, the story of it – then I think this is one of the moments you can do that, whether you're six or 46!"

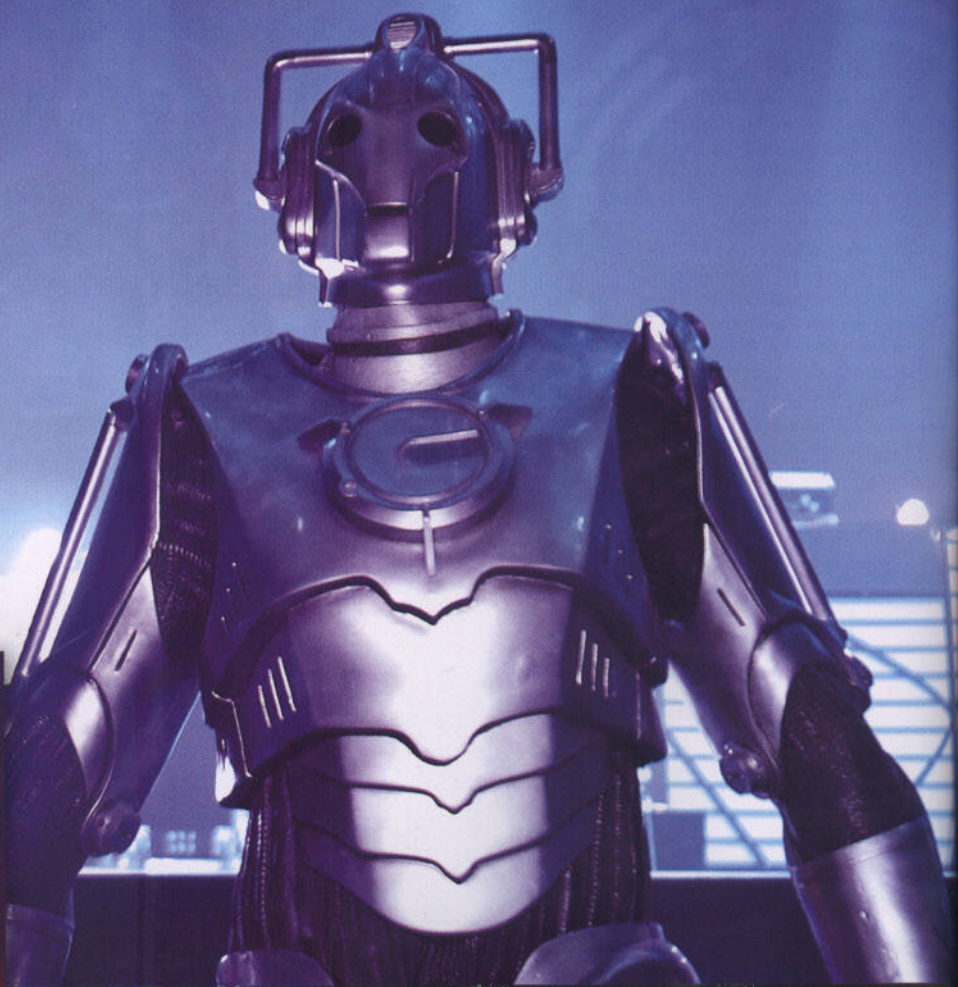
Let's just hope he can forgive the monsters for their infidelity before Christmas... **DWM**

"It's a bit like a musical, a bit like a theatre story, a bit like a play, in a way. It celebrates all things Doctor Who!" **Matt Smith**

pieces have been left out by necessity.

"By some lucky accident, we've managed to create a soundtrack for this which both fits the action and covers all the best bits," Ben reassures us. "There's the stuff Murray's fond of, the stuff I'm fond of, the stuff the fans are fond of."

The music is used in very different ways at different points in the show. "There's a couple of times where the band are featured as the band," says Ben. "We're doing *My Angel Put the Devil in Me*, for instance, with a vocalist, but there are



TOKYO.

OKAY -- IF I BLOCK AXOS'S PSYCHIC LINK TO THE CHILDREN, I'LL END UP KILLING THEM...

BUT IF YOU CAN'T SWITCH OFF THE LINK, WHAT ARE YOU GOING TO DO?

NOT SURE YET, YOSHIDA. THINKING! THINKING!

COME ON, BRAIN -- SOME IDEAS WOULD BE NICE!

"I SENT MY MEN BELOW TO KEEP WATCH... THEY'RE SAYING THE CHILDREN HAVE WOKEN UP..."

"YES... I CAN SEND THEM TO SLEEP FOR A MINUTE OR SO WITHOUT ANY ILL-EFFECTS, WHICH MEANS..."

HELLO! UNIT CALLING TOKYO CITY HALL! ANYONE THERE?

WHO IS THIS?

NEVER MIND THAT. WHAT'S YOUR SITUATION? THE CONVERTED CHILDREN, HAVE THEY GOT IN YET?

THEY'D GOT AS FAR AS THE TENTH FLOOR WHEN THEY ALL COLLAPSED -- BUT NOW THEY'RE MOVING AGAIN...

HEY, THAT'S MY RADIO! HOW DID YOU -- ?

GOOD! WELL, NOT GOOD -- BAD! VERY BAD!

LISTEN! I'M GOING TO STUN THEM FOR ONE MINUTE. I WANT YOU TO BARRICADE YOURSELVES IN!

AND THEN WHAT DO WE DO?

YOU WAIT FOR ME!

ZRRRAAKK!

THE GOLDEN ONES

PART THREE

JONATHAN MORRIS • STORY
MARTIN GERAGHTY • PENCIL ART DAVID A ROACH • INKS
JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

AXONS CREATED BY BOB BAKER AND DAVE MARTIN



HEY!
WHERE ARE YOU
TAKING US?

A BRIEF JOURNEY
TO A LOWER LEVEL,
MISS POND.

YOU JUST WATCH
IT, "MR KIN", OR WHATEVER
YOU CALL YOURSELF...
NOW THE DOCTOR KNOWS
WE'RE HERE, YOU'RE IN
SERIOUS TROUBLE!

ON THE
CONTRARY...
NOW THE
DOCTOR KNOWS
YOU'RE HERE, HE
DARE NOT ACT
AGAINST US!



SERGEANT
MACHI?

MAJOR
HIRAKI! SO
THEY GOT YOU
TOO...



KLIK!
KLIK!

CAREFUL, HIRAKI, HE
TRIED TO ZAP ME A FEW
HOURS AGO...

WHAT? NO,
I'VE BEEN
LOCKED UP
HERE FOR
DAYS!



AXOS... IT FOUND
OUT ABOUT THE UNIT
INVESTIGATION,
CAPTURED ME --

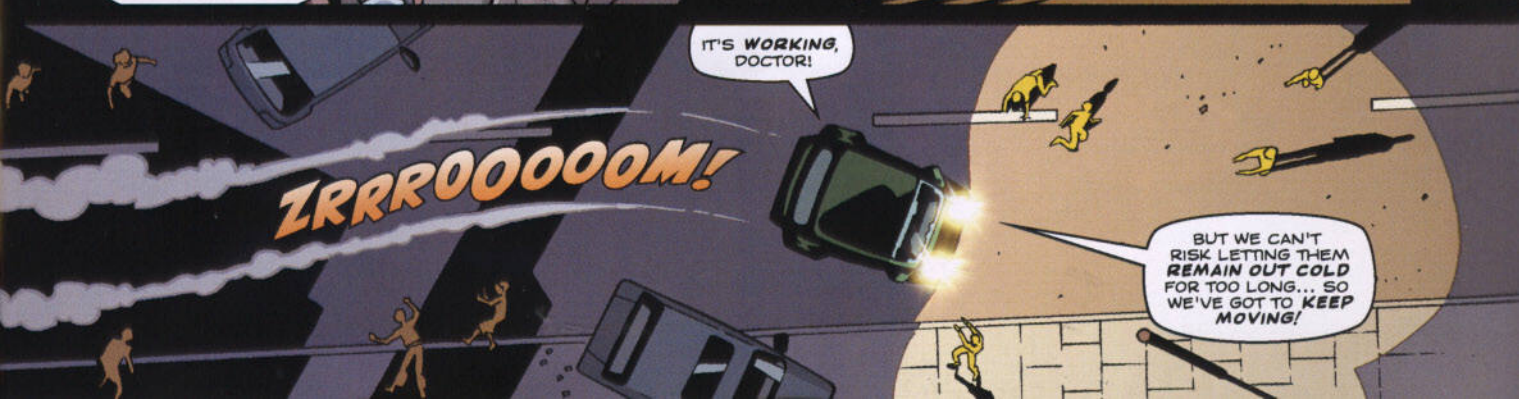
AND **DUPLICATED**
YOU. YOUR DOUBLE TOOK
A SHOT AT THE DOCTOR AND
AMY, BUT HE'S SPREAD OVER
THE NANBOKU LINE NOW...

WHAT
ABOUT YOU,
MAJOR?



MY DAUGHTER,
TAKARA... AXOS
TRANSFORMED HER.
THAT GORUDA THING
TURNED HER INTO
SOME SORT OF
MONSTER...

AND SHE'S
STILL OUT THERE,
SOMEWHERE...







MY FRIENDS, AMY AND MAJOR HIRAKI, ARE BEING HELD CAPTIVE SOMEWHERE IN SHINING DAWN HQ!

SUICIDALLY DANGEROUS RESCUE MISSION -- WHO'S UP FOR IT?



ALWAYS. WHY DO YOU THINK I JOINED UNIT IN THE FIRST PLACE?

WELL, I ASSUMED THE BERETS WERE A BIG DRAW...



PROBLEM IS, HOW TO GET IN UNDETECTED? CAN'T WALK IN THROUGH THE FRONT DOOR, THEY MIGHT NOTICE!

DOCTOR, WHAT ABOUT AXOS ITSELF? I'VE READ THE CASE FILE -- IT'S A LIVING SPACESHIP, RIGHT? WHERE IS IT?



GOOD QUESTION! I'M GUESSING THE SHINING DAWN TOWER WAS BUILT ON TOP OF AXOS...

BUT -- AH! YES! IT CAN'T HAVE BEEN CONSTRUCTED WITHOUT PLANS, SO, BLUEPRINTS! I NEED BLUEPRINTS!



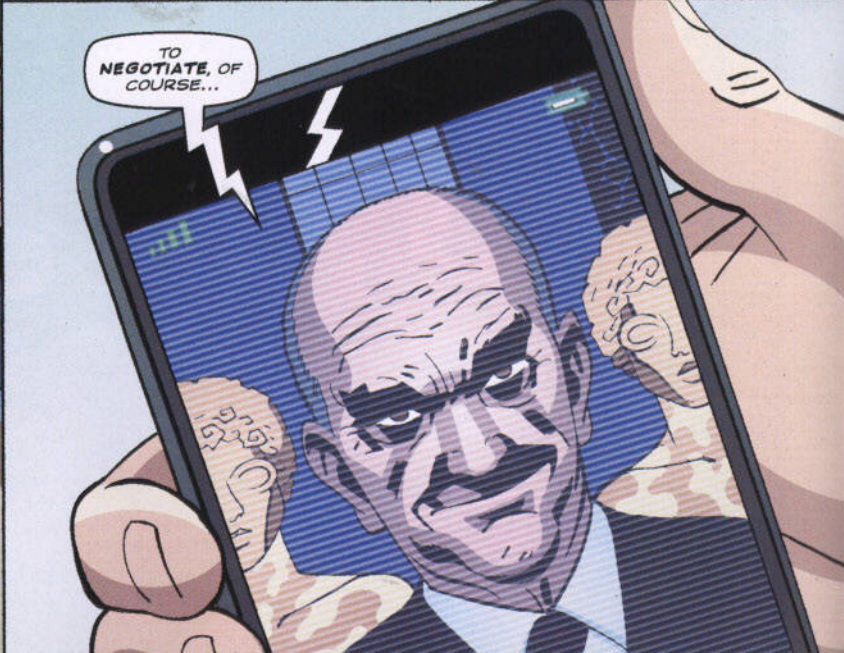
THERE SHOULD BE SOMETHING IN OUR ARCHIVES...

THEN WHAT ARE WE DOING STANDING AROUND CHATting LIKE A LOAD OF OLD FISHWIVES? COME ON!



MR YAMAMATO?

WH-WHAT DO YOU WANT?



TO NEGOTIATE, OF COURSE...

WHAT ARE YOU DOING HERE?
YOU WERE WITH KIN EARLIER.
WHO ARE YOU?

A
FRIEND.
THAT'S
ALL YOU
NEED TO
KNOW.

CLIK-
CLIK

YOU'RE NOT
WORKING FOR
AXOS?

NO. I
HAVE... OTHER
PRIORITIES...

YOU,
AMY.

ME?

IT IS
VITALLY
IMPORTANT
THAT YOU
COME TO NO
HARM.

WHY?

THE
BLUEPRINTS
YOU ASKED
FOR...

COME WITH ME,
ALL OF YOU. WHEN
AXOS IS **DISTRACTED**
WITH ITS **NUTRITION**
CYCLE, YOU'LL BE ABLE
TO LEAVE THIS
PLACE.

WELL, I
SUPPOSE
WE'VE GOT
NOTHING TO
LOSE...

NO SIGN
OF THE TENTACLE
GUYS...

I DON'T
KNOW WHICH IS
CREEPIER -- THEM
OR THE WALKING
OSCARS...

WHAT
DOES AXOS
WANT?

THE
EARTH, OF
COURSE.

AXOS INTENDS
TO ABSORB
ENOUGH ENERGY
TO FACILITATE
A **COMPLETE**
PHYSICAL
REGENERATION...



THE BLUEPRINTS YOU ASKED FOR...

EXCELLENT, WELL DONE! TREAT YOURSELF TO A BISCUIT!



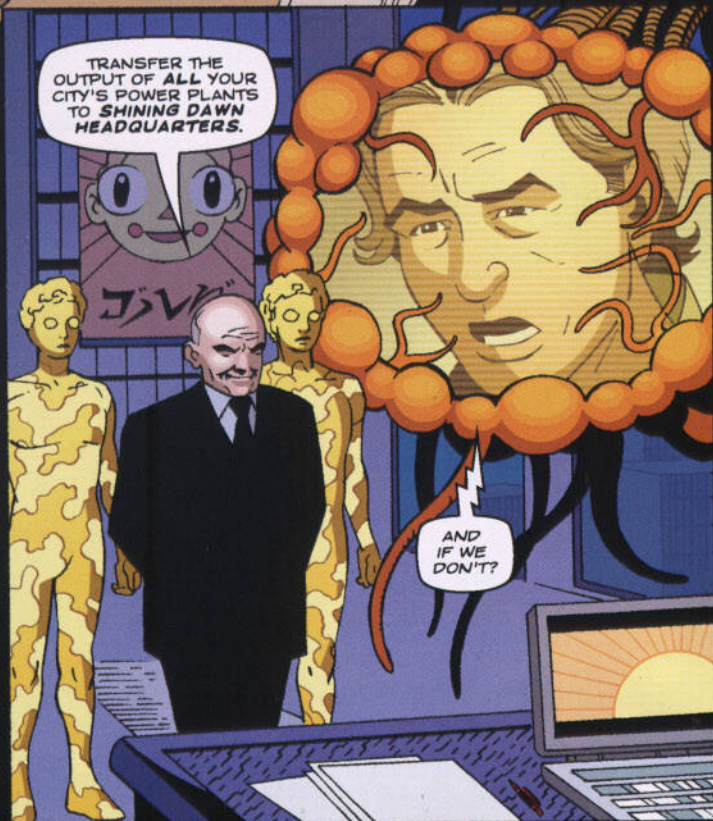
OH, NO.

NOW THAT IS TERRIFYING. ABSOLUTELY TERRIFYING!



...WE ARE WEAK AND CLOSE TO DEATH. WE ASK ONLY FOR ENOUGH ENERGY TO REFUEL OUR SPACESHIP SO THAT WE MIGHT DEPART THIS WORLD.

AND HOW CAN WE PROVIDE YOU WITH THIS ENERGY?



TRANSFER THE OUTPUT OF ALL YOUR CITY'S POWER PLANTS TO SHINING DAWN HEADQUARTERS.

AND IF WE DON'T?



WE SHALL DIE... AND YOUR CHILDREN SHALL DIE WITH US!

WE REGRET HAVING TO USE YOUR OFFSPRING IN THIS MANNER, BUT EXPERIENCE HAS TAUGHT US THAT THE HUMAN RACE IS... UNRELIABLE.



THEN WE DON'T HAVE ANY CHOICE.

WE HAVE TO GIVE THEM WHAT THEY WANT!



...VERY GOOD, MR MAYOR, I UNDERSTAND.

SWITCHING OVER TOKYO GRID SUPPLY...



I DON'T BELIEVE IT... IT'S CHANGING... GROWING...

WHAT'S HAPPENING? AN EARTHQUAKE?

DON'T STOP, DON'T LOOK BACK... JUST KEEP RUNNING!

LIKE THE WHOLE PLACE IS ONE BIG LIVING CREATURE!

AND WE'RE INSIDE IT!

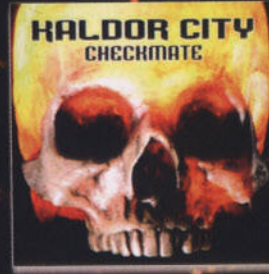
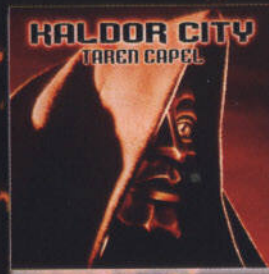
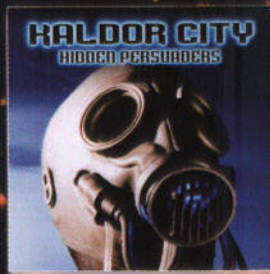
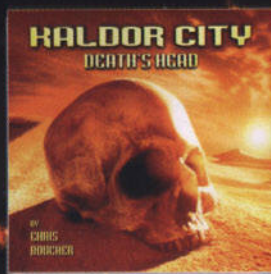
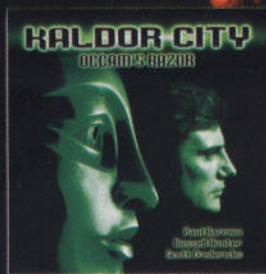
I WAS WRONG. THE BUILDING WASN'T BUILT ON TOP OF AXOS...

"...THE BUILDING
IS AXOS!

"AND YOU'VE
JUST FED IT ENOUGH
ENERGY TO DEVOUR
THIS PLANET!"

ssssssssss!

NEXT: THE
POWER
OF AXOS!



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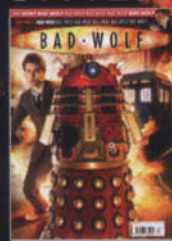
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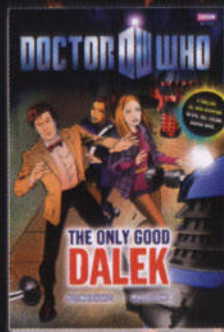
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Mawdryn Undead

"Ah, Headmaster. I trust you flogged that young man within an inch of his life?"

It's 1983, and in an English all-boys' independent school we find a particularly troubled soul. Makes no effort at games... will refuse to join the Combined Cadet Force... does little or no work in certain of his classes, despite his first-class mind... lives in mortal fear that next year, he'll get that terrifying ex-Army type, CO of the school corps, for his maths master... Yes, in 1983, Turlough and I had far more in common than the habit of wearing luminous socks under too-short trousers. (Alas, the too-short trousers weren't a fashion statement on my part – it's just my parents didn't have the money to buy me a new suit, despite the Assisted Places Scheme.)

Odd, then, that I didn't particularly identify with Turlough at the time – the similarities only strike me now, pushing three decades later. At the time *Mawdryn Undead* went out, what exercised me far more was the fact that *Doctor Who* had been on location at Trent Park, just a bus ride from my home – and the first I knew about it was when I saw a story about the filming in the *Barnet Press*, long after they'd packed up their TARDIS and gone. (How dare they not let me know in advance?)

It's obvious, too, that writer Peter Grimwade knew just how alienating an environment an English public school can be, when you're in it. In *Mawdryn Undead*, fittingly, the most alienated boy of all is actually an alien. Had I been able to say the same – well, I'd probably have stopped short of TWOCing Mr Pryke's car. (I don't remember the make, but I sincerely doubt it was vintage.) Because the thing of it is: at heart, I was a good boy, and Turlough – well, I bet Turlough's end-of-year report for 1983 didn't remark on his 'irritating exuberance... twittering away without relating to anyone', did it? Did it?!

Truly: the more things change, the more they stay the same...



Turlough explains that a warp ellipse ate his homework to an astonished Doctor and Brigadier.

PART ONE BROADCAST: 1 FEBRUARY 1983

1983: at a private school in England...

... named 'Brendon School' in Peter Grimwade's scripts, but not on screen – at least, not until *Planet of Fire* (1984), the story in which Peter Grimwade wrote Turlough out of the series.

Grimwade is said to have been an alumnus of the formerly boys-only Truro School, an independent establishment in Cornwall – and it seems inevitable that this served as the model for Brendon.

All the *Mawdryn Undead* locations were sited in and around Trent Park in Cockfosters. The 'school' itself, Trent Place, was originally built in the eighteenth century for Sir Richard Jebb, George III's doctor (1729-87), then extensively refashioned in the 1920s by Sir Philip Sassoon, cousin of poet Siegfried (1888-1939), before being requisitioned by the War Office as a base for the interrogation of enemy officers. Later a teacher training college,

then part of Middlesex Polytechnic (now Middlesex University), Grimwade reportedly attended there before joining the BBC.

Brendon School, too, had a long history – according to Grimwade's Target novelisation, *Doctor Who: Mawdryn Undead* (1984). Formerly Brendon Court, this 'fine old Queen Anne mansion' had served as 'the country seat of the Mulle-Heskiths' until 1922 – when, 'on the death of old Sir Barrie Mulle-Heskith, the battle had raged fast and furious as to whether [it] should become an independent school for boys or an institution for the criminally insane. Education had triumphed. (Though not noticeably so, it was thought in the village.)'

... two boys, Turlough (Mark Strickson) and 'Hippo' Ibbotson (Stephen Garlick), look over a vintage car parked on the drive.

Ibbotson's Clarkesque gushing over the Brigadier's car was written to match the vintage vehicle hired from Midland Film Services: a 1929 Humber 16/50 Open Tourer (Imperial), registration number JA 566. Visitors to Lanhydrock House near Bodmin, Cornwall can be ferried down the drive to the house in that exact same car – JA 566.

See: www.nationaltrust.org.uk/main/w-lanhydrock – but please confirm details in advance of your visit!

Grimwade's first draft script opened with Turlough inciting various other boys to mock the

hapless Hippo's car fixation. This was reworked by script editor Eric Seward, presumably to make Turlough less of a bully.

Daringly, Turlough decides to take the car "to the end of the drive and back" – and persuades 'Hippo' to join him.

Despite being "dull, fat and ugly," Ibbotson is Turlough's close friend – or so Grimwade implies in his novelisation of *Planet of Fire*, in which Turlough recalls how he had once spent a wet half-term with Ibbotson in Weston-super-Mare: 'they had sat in Mr Ibbotson's Volvo, stared out at the windswept promenade, drunk tea from a thermos [sic] and eaten Mrs Ibbotson's weeping lettuce sandwiches.'

Turlough drives the car beyond the school gates, and onto the country road. He swerves to avoid an oncoming van...

Strickson and Garlick were doubled by stunt arranger Nick Gillard and Paul Heasman respectively – with another stunt artiste, Mark McBride, as the white van man.

... and finds himself in an otherworldly state, looking down at his own unconscious body.

In the Target Books telling, Turlough finds himself not stood against an electronic pattern of blue and green, rather 'floating in an enormous candyfloss of cloud'.

Now that Turlough's lost his boater, we can see he's a ginge. Mark Strickson, however, is a natural blond: producer John Nathan-Turner insisted he have his hair cropped and dyed to distinguish him more clearly from Peter Davison's Doctor.

A dark figure (Valentine Dyal) offers Turlough the chance to leave Earth – the planet he hates.

Grimwade's novelisation rather wittily introduces the Black Guardian as a 'man in black' – after Dyal's most famous role, hosting the BBC radio anthology series *Appointment With Fear* (1943-55).

On television, the Guardian, as played by Dyal, had last been seen swearing revenge on the Doctor in the closing moments of *The Armageddon Factor*

ESSENTIAL INFO

► *Mawdryn Undead* was transmitted third in *Doctor Who*'s 20th anniversary season – in which every story would feature a past adversary. At its heart was a trilogy of stories concerning the all-powerful Black Guardian, antagonist throughout the 'Key to Time' saga of 1978-9.

► On 15 May 1981, over a month before *Earthshock*, the story in which companion Adric would be blown to bits, had even been commissioned, producer John Nathan-Turner authored a document describing Adric's replacement, Turlough – a 'twenty-year-old blond skinny youth... blunt, occasionally aggressive' who, it would eventually be discovered, 'is in the employ (or under the control) of the Black Guardian'.

► Throughout the autumn and winter of 1981-2, Pat Mills and John Wagner – mainstays of the thrill-powered sci-fi comic 2000 AD, and who'd co-authored several *Doctor Who Weekly* strips – set to work developing scripts for *The Song of the Space Whale*, the story intended to introduce Turlough. But by the spring of 1982, with Wagner having since left the project, script editor Eric Seward had decided to hold over *Space Whale* for another slot.

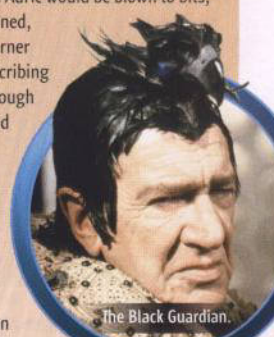
► Its replacement came from director-turned-writer Peter Grimwade (1942-90), who came up with the idea of giving the 'Flying Dutchman' legend a sci-fi treatment – and suggested merging this with a story set across two separate 'time zones'. Initially, the zones were envisaged as being centuries apart, but Grimwade's desire to use a single character common to both zones caused the timeframe to become compressed, to between the then-present of 1983 and the Silver Jubilee of 1977.

► That linking character was to be a former companion: "Originally it was going to go right back to the beginning and be the teacher Ian Chesterton," Grimwade told *DWM* in 1986. "The moment I thought about him that gave me the school, and I know the background of that dreadful minor public school very well, so I used that." The school setting was retained despite Ian actor William Russell having proved unavailable; ultimately, Nicholas Courtney's Brigadier would be recalled into service instead.

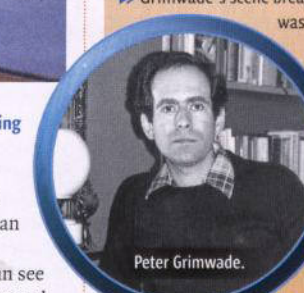
► Grimwade's scene breakdown for *Mawdryn Undead* was delivered on Wednesday 2 June 1982 – and full scripts were commissioned just two days later. All four were delivered within the space of a month, the last being received on Thursday 1 July, 11 days ahead of schedule. In the interim, Mark Strickson, who'd made an impression as an ambulance driver in the hospital

soap *Angels*, had been hired to feature as Turlough in 18 episodes – up to the end of the planned Season 20.

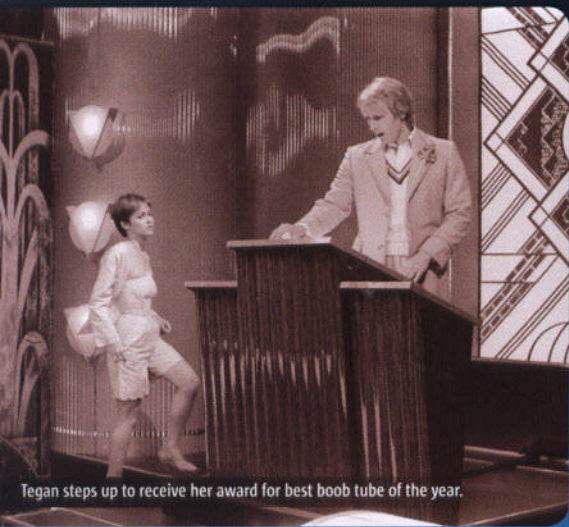
► *Mawdryn Undead* was filmed on location at Trent Park, Cockfosters, London N14 over a four-day period between Tuesday 24 and Friday 26 August, followed by two studio recording sessions at BBC Television Centre (Wednesday 8 and Thursday 9 September, then Wednesday 22 to Friday 24 September). Broadcast on BBC1 in February 1983, it soon became notorious for containing 'probably the biggest continuity gaffe ever made in the series'. As we'll see...



The Black Guardian.



Peter Grimwade.



Tegan steps up to receive her award for best boob tube of the year.



In 1983, the Brigadier has completely forgotten his adventures with the Doctor.

◀ (1979) ... but he makes a surprise reappearance in the last few pages of Gareth Roberts' *Missing Adventures* novel *The Well-Mannered War* (1997), set between *Shada* (1979) and *The Leisure Hive* (1980) – whereupon the Fourth Doctor removes his TARDIS from time and space altogether to escape the Guardian's clutches. (At the time of *Mawdryn Undead*'s broadcast, the Guardian's eventual return had been telegraphed as far back as *The Leisure Hive* – in which the Doctor removes the 'randomiser' he'd built into the TARDIS to evade this evil nemesis.)

At the crash scene, school doctor Runciman (Roger Hammond) assures the Headmaster (Angus MacKay) that Turlough is merely concussed.

➤ When Ian Chesterton actor William Russell proved unavailable, Grimwade's first choice of replacement was Fourth Doctor companion Harry Sullivan, as played by Ian Marter – who was also busy, it soon transpired. Hitherto, Harry had been a Surgeon Lieutenant in the Royal Navy; with this in mind, can it be a coincidence that the names of doctors 'Sullivan' and 'Runciman' are both eight letters long, share the same vowels in the same places, and conclude with 'n' ['_u_ _i_an']? ➤ Grimwade's scripts named the Headmaster 'Mr Sellick' – as does his novelisation, in which he's described as the owner of a smelly Doberman

named Sally – and we're told of his 'firm belief that an excess of leisure could only lead to an unhealthy interest in music or the reading of books for pleasure. Or worse.'

While the Humber's owner, the Brigadier (Nicholas Courtney), surveys the damage to his car...

➤ In the Target Books adaptation, the Brigadier concludes his assessment of the damage by growling, "It's occasions like this that justify the return of capital punishment..." Yes – capital, not 'corporal'; he wants Turlough dead, not flogged!

... the dark figure offers Turlough his terms: he must murder "one of the most evil creatures in the universe" – the Doctor. Pushed for an answer, Turlough agrees... and soon regains consciousness.

In his TARDIS, the Doctor (Peter Davison) assures his companion Tegan (Janet Fielding) that she's free of the Mara, despite her "terrible dreams."

➤ Since Tegan has had time enough to dream, some time must have passed since the preceding adventure, *Snakedance* (1983) – as recapped here.

Nyssa (Sarah Sutton) enters, wearing a new outfit...

➤ ... whereupon the Doctor crosses over to Nyssa and, seemingly, peers down the top of her new vest: "Indeed." Indeed!

The TARDIS lurches. "Warp ellipse cutout?" wonders the Doctor – meaning the TARDIS is nearing a fixed object in time as well as space.

On Earth, the school Matron (Sheila Gill) – who has found a strange, crown-shaped crystal inside Turlough's blazer – tucks Turlough into a Sickbay bed.

➤ Sheila Gill's motherly Matron was Peter Grimwade's only significant complaint concerning the realisation of his script, telling *DWM* in 1988 that she 'wasn't written to be cosy and nice', and bemoaning the 'fact' that 'frustrated, middle-aged spinsters turn up in boys' boarding schools being absolutely bitchy. That's the way it is...' In his novelisation, Grimwade names the Matron 'Miss Cassidy', and describes her as a 'dictatorial old harridan', prone to administering 'dreaded' doses of laxative cascara.

Turlough lies to the Headmaster, saying Ibbotson, in fact, was driving the car...

➤ ... despite the fact that a crowd of boys waved them off. None of them sneaked, we presume – unlike Turlough!

➤ "You refuse to join the CCE," complains the Headmaster – a reference to the Combined Cadet Force, a voluntary Services training corps active in many independent schools since 1948.

➤ Another detail from Grimwade's novelisation: this lecture prompts Turlough to wonder 'if he could really despise the Headmaster more than Canon Whitstable, the school Chaplain'. Why? Whatever had Canon Whitstable done...?

➤ AN INTRACTABLE ANOMALY?

We're talking *Mawdryn Undead*, so inevitably – and with a certain heaviness

in our hearts – we must turn our attention to the UNIT Dating Problem: 'probably the biggest continuity gaffe ever made in the series', according to David J Howe and Stephen James Walker's *The Television Companion* (Telos Publishing Ltd, 2003). This is hardcore fan stuff – but, put as simply as possible: the UNIT stories televised between *The Web of Fear* (1968) and *The Seeds of Doom* (1976) must have been set a few years into the near future, as was surely the various production teams' intention – hence the various British space programmes, female Prime Ministers and so on.

Furthermore: *The Invasion* (1968) is said to occur at least four years on from *The Web of Fear*, which in turn was set at least 40 years on from the events of *The Abominable Snowmen* (1967), which was set, explicitly, in 1935 – meaning *The Invasion* happens no earlier than 1979. Add the fact that latter UNIT-era companion Sarah Jane Smith describes herself, in *Pyramids of Mars* (1975), as being "from 1980" – and it's impossible to conclude that those 'classic' UNIT stories up to and including Sarah's introductory adventure, *The Time Warrior* (1973-4), took place at any other time than 1979-80: This

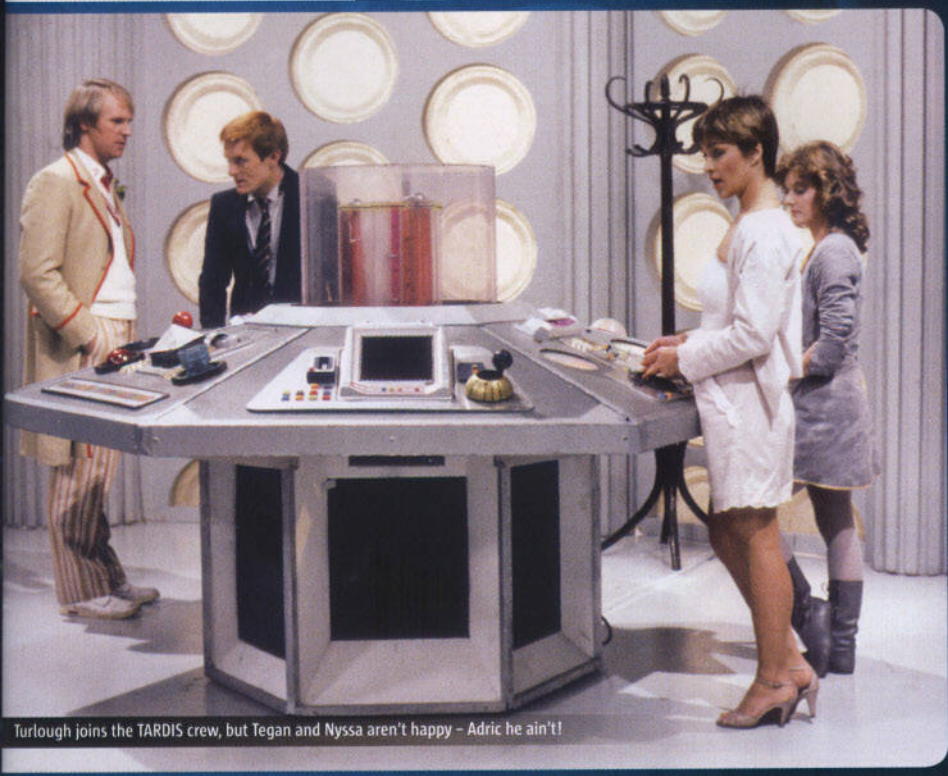
might seem perfectly reasonable, given that UNIT becomes involved in only 15 separate incidents over that two-year span, beginning with *The Invasion* and ending with *The Time Warrior* – one every seven weeks, roughly.

However, in *Mawdryn Undead*, the Brigadier is said to have retired in 1976 – three years before *The Invasion*. As Howe and Walker put it: 'Almost every other discrepancy in the Doctor's adventures can be rationally explained away, but – unless, perhaps, one entertains the idea that the stories take place in slightly different parallel universes – the dating of *Mawdryn Undead* remains an intractable anomaly.'

But is it...?

Continued on page 51





now a listed building. This area of Trent Country Park remains open to the public: see www.enfield.gov.uk/info/461/parks_and_open_spaces-general-information/986/trent_country_park

➤ In Grimwade's novelisation, the obelisk is described as 'an eccentric memorial to General Rufus Mulle-Heskith'.

Turlough receives a mental instruction to press a button concealed in the base of a nearby urn. Meanwhile, Nyssa finds an empty transmat terminal, determining that someone left the ship almost six years ago... and travelled to Earth. Its 'camouflage screen' released, a capsule materialises beside the obelisk. As the Doctor, Nyssa and Tegan prepare to return to the TARDIS, Turlough steps inside the capsule... which dematerialises.

Exiting the transmat terminal, Turlough hopes to steer the ship away – when the dark figure appears, reminding Turlough of their agreement.

➤ There's a prosaic reason why Turlough always uses both hands to support the glowing crystal: Mark Strickson used the supporting hand to conceal the wire connecting the crystal prop, via the sleeve of his jacket, to a car battery. Here, the wire becomes fleetingly visible as Turlough tries to shake it off.

Returning to the school, Ibbotson tells the Brigadier what he's seen.

➤ Other staff members referenced in the novelisation include a Sergeant-Major Mobbs.

The Head leaves, and Turlough picks up the crystal – which begins to glow.

A large red spaceship is headed straight for the TARDIS – and the Doctor struggles to land the TARDIS aboard it. Via the crystal, Turlough is instructed to go to the obelisk that stands on a hill overlooking the school, and wait. Meanwhile, the Headmaster tells the Brigadier that Turlough is an orphan: "I deal with a solicitor in London. And a very strange man he is, too..."

➤ Grimwade was instructed not to worry about the alien Turlough's origins at this stage: 'I did ask, "How come he got there?" but I was told that would be dealt with at a later stage and wasn't my problem. Ironic, because in the end it was...' In *Planet of Fire*, Grimwade would ultimately identify the solicitor as an agent of Turlough's home planet, Trion – but it's worth pointing out that, at this stage, that 'very strange man' could have been almost anyone: the Black Guardian himself, arranging 'the elements of chance'? The Master, even?

Ibbotson visits Turlough, who assures him he'll take all the blame...

➤ "So you won't get the boot," says Turlough, "Just beaten, I expect" – suggesting that the Headmaster favours the slipper over the cane. (Corporal punishment in UK state schools was not outlawed until 1987 – and 1999 for independent establishments.)

Meanwhile, the TARDIS crew members explore the opulent interior of the spaceship...

➤ "... it's more like the Queen Mary than a spaceship," says Tegan – after the Cunard ocean liner RMS *Queen Mary*, in service on the Atlantic between 1936 and 1967, and noted for its art deco interiors.

➤ "I take it back," she says a few moments later. "It's not the Queen Mary, it's the Marie Celeste [sic]." It's not the 'Marie' Celeste, it's the *Mary Celeste* – a common misconception she wouldn't have made had she seen *The Chase: Flight Through Eternity* (1965)!

The Doctor passes by a 'portrait gallery', depicting eight human-like figures. Back on Earth, Turlough makes for the obelisk, followed by Ibbotson.

'Writer Peter Grimwade was told not to worry about Turlough's alien origins at this stage; this was later resolved in *Planet of Fire*.'

➤ An additional film sequence – in which Turlough goads Ibbotson into throwing a rock through the window of the Headmaster's study, then legs it, leaving 'Hippo' up the creek – never made it past Grimwade's first draft.

At the ship's Control Centre, the Doctor finds a length of flight indicator, which tells him that the ship's been in orbit for 3,000 years.

➤ A short film sequence in which Ibbotson, running after Turlough, catches up with his copper-haired chum as he converses with the crystal and asks, "Who are you talking to?" was cut from the finished programme – but is preserved as an 'extra' on the *Mawdryn Undead* DVD.

At the obelisk...

➤ Dated 1702, the 20m tall obelisk is inscribed: 'To the memory of the birth of George Grey, Earl of Harold, son of Henry and Sophia, Duke and Duchess of Kent.' Transplanted by Sir Philip Sassoon from Wrest Park, Bedfordshire, it's

➤ The Target Books account of this scene has Ibbotson running into the Brigadier when the latter is on the way back from looking at his Humber in the local garage ('like visiting a loved one in an ill-equipped cottage hospital [sic]'). Listening to Ibbotson's story, the Brig is 'about to explain that he had not just arrived on a banana boat' (gosh, 1983 was a long time ago) ... but the boy's tears cause him to reconsider.

The Doctor discovers that his TARDIS cannot dematerialise. He, Nyssa and Tegan return to the Control Centre – enabling Turlough to slip inside the TARDIS.

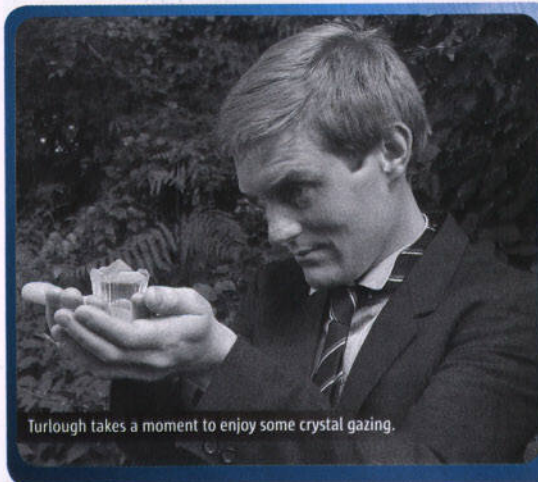
The Doctor realises that the transmat beam needs to be deactivated in order to free his TARDIS... where he discovers Turlough, who persuades the Doctor that he simply wandered into the capsule. The Doctor intends to go to Earth in the capsule to deactivate the transmat beam. Programming the TARDIS to follow on, the Doctor takes Turlough back to the capsule...

➤ It's never directly commented on, but is it significant that the capsule is clearly bigger on the inside than the out? Earlier, the Doctor had noted how "the capsule and the TARDIS must be dimensionally very similar" – and later, we'll learn that villain Mawdryn once stole regeneration technology from the Time Lords. Perhaps that's not the only secret he took from Gallifrey...?

On Earth, the Doctor removes the faulty transmitter from inside the urn, and sets to work on it...

➤ ... using implements from the TARDIS toolkit, first seen in the Grimwade-directed *Earthshock* (1982).

Looking on, Turlough is ordered by the dark figure – the Black Guardian – to "destroy him now!" He picks up a heavy stone, and raises it above the unsuspecting Doctor's head...



Turlough takes a moment to enjoy some crystal gazing.



THE FACT OF FICTION



The Doctor looks for the best spot for the picnic.

PART TWO

BROADCAST: 2 FEBRUARY 1983

The transmitter explodes, knocking Turlough off his feet. The freed TARDIS materialises... and no sooner dematerialises again. Turlough wonders if it could have been affected by "a tangential deviation." The TARDIS rematerialises – but from Nyssa and Tegan's perspective, the Doctor and Turlough are nowhere to be seen.

➤ The top end of the TARDIS scene was trimmed from the finished programme. As scripted, Tegan points out "That didn't take long"; Nyssa remarks how they were "close to Earth already" before she activates the scanner.

Turlough, meanwhile, is startled by the arrival of Ibbotson and the Brigadier – whom the Doctor recognises at once. "Well, who are you?" the Brigadier asks.



Turlough and the Doctor watch as the TARDIS dematerialises.

» WHERE ELSE HAVE I SEEN...?

DAVID COLLINGS

(1940-) Mawdryn



Other Doctor Who appearances

Revenge of the Cybermen (1975) as Vorus; The Robots of Death (1977) as

Poul; Unbound: Full Fathom Five (Big Finish audio drama, 2003) as the Doctor. [Also Kaldor City (Magic Bullet audio drama series): Hidden Persuaders (2002)/Taren Capel/Checkmate (2003) as Poul.]

TV appearances include

Out of the Unknown: Level 7 (1966) as X117/The Naked Sun (1969) as R Daneel Olivaw; UFO: The Psychobombs (1970) as Daniel Clark; Blake's 7: Blake (1981) as Deva; Sapphire & Steel: 'Adventure Three' [informal title] (1981)/'Adventure

Six' [informal title] (1982) as Silver; Press Gang (various episodes, 1989-93) as Mr Winters.

VALENTINE DYALL

(1908-1985) Black Guardian



Other Doctor Who appearances

The Armageddon Factor (1978)/Terminus/Enlightenment (1983) as Black

Guardian; Slipback (BBC Radio 4 audio drama, 1985) as Captain Slarn.

TV appearances include

Stranger From Space (1951) as Gorgol; Hancock's Half Hour: The Artist (1956) as Art Connoisseur; The Avengers: You'll Catch Your Death (1968) as Butler; Blake's 7: City at the Edge of the World (1980) as Nori; The Hitch-Hiker's Guide to the Galaxy (1981) as

Deep Thought; The Black Adder: Witchsmeller Pursuivant (1983) as Angus, A Lord.

ROGER HAMMOND

(1936-) Dr Runciman



Other Doctor Who appearances

The Chase (1965) as Francis Bacon.

TV appearances include

The Corridor People: Victim as Black (1966) as Ferdinand XVIII of Morphania; The Avengers: Return of the Cybernauts (1967) as Dr Russell; Catweazle: The Thirteenth Sign (1971) as Boris; The Tripods (1984) as Count de Saclay; The Adventures of Sherlock Holmes: The Red Headed League (1985) as Jabez Wilson; Drop the Dead Donkey: The Final Chapter (1998) as Sir Royston.

The transmat capsule appears near Nyssa and Tegan.

Inside, they find a horribly burned man (David Collings).

➤ Grimwade's scripts had the burned Mawdryn stumbling out of the capsule onto the grass outside – but this was reworked by script editor Eric Saward, to avoid the expense of calling the Mawdryn actor to the film location.

They take him to be the Doctor, fallen victim to a transmat fault – and carry him back to the TARDIS.

➤ "Go and find some blankets," Nyssa tells Tegan. "We must keep him warm." Is that really the best way to treat a burns victim, Nyssa of Traken?!

➤ A scene in which the Doctor and the Brigadier confer as they escort Turlough and Ibbotson downhill from the obelisk was cut from the rehearsal scripts. Here, the Doctor remarks that he thought he'd have met the Brig at the time of the 'missing Concorde' affair (a reference back to Grimwade's own Time-Flight, 1982) – but the Brigadier shushes him by saying, in badly-accented French, 'Pas devant les enfants, Doctor' ['Not in front

of the children, Doctor']. Turlough tells the Doctor, 'Qu'il est déplorable ce veteran avec son galimatias militaire' [roughly, 'It's appalling, this veteran with his military gibberish'], to which the Doctor replies, 'Mais c'est mon ancien ami, n'est-ce pas, Monsieur le Brigadier' ['But this is my old friend, isn't it – the Brigadier'] ... all of which causes the nonplussed Brig to become very disgruntled.

At the school, the Doctor tells the Brigadier that he's regenerated since their last encounter.

➤ Much of this dialogue was written to be spoken on the hillside – but the setting was shifted by Saward, presumably to reduce the number of location scenes.

➤ In Grimwade's novelisation, the Brig's heart sinks when the Doctor begins talking about 'regeneration': 'They'd tangled with some fanatic – one of those born-again Johnnies by the sound of it.'

The Brigadier, however, reacts only to the Doctor's mention of UNIT – a secret organisation. While Tegan heads off in search of Turlough...

➤ Nyssa gives the burned man the Fourth Doctor's burgundy coat, last seen in Castrovalva (1982).

... the Doctor wonders if the Brigadier is involved in an undercover operation.

In the TARDIS, the burned man stirs: "Stability not achieved. Transmat projection was destructive..." Tegan finds no trace of Turlough; Nyssa thinks he may have been atomised. As the Brigadier leads the Doctor to his 'quarters' – a hut...

➤ In Grimwade's scripts, a caravan: 'If a caravan was good enough for Monty, Doctor...' explains the Brig, referring to the trailers famously used by Field Marshal Bernard Law Montgomery (1887-1976) during World War II.

... Tegan decides to seek help at the school in the valley below. Nyssa tells her to take the TARDIS homing device...

➤ Although a TARDIS homing device had featured as far back as The Chase (1965), its modern incarnation had first featured in the Grimwade-directed Full Circle (1980). This Mawdryn Undead model is, presumably, a replacement for the device lost by companion Adric somewhere in some woodlands, west-of-London in the sixteenth-century during Part One of The Visitation (1982).

At the hut, the Doctor asks after the whereabouts of the Brigadier's old UNIT comrades, such as Sergeant Benton and Harry Sullivan.

➤ 'Sergeant' Benton, in fact, had been promoted to Warrant Officer in Robot (1974-5), and was therefore



The Brigadier 'yomps' up the hill with 'Hippo' Ibbotson

credited 'RSM Benton' in both of his subsequent appearances, lastly *The Android Invasion* (1975).
 ➤ Seconded to NATO, Harry was "Last heard of doing something very hush-hush at Porton Down" – ie, the chemical warfare laboratory near Salisbury responsible for developing all manner of nasties, including nerve agents such as VX gas and sarin. What's a nice boy like Harry doing in a place like that? Harry actor Ian Marter's spin-off novel *The Companions of Doctor Who: Harry Sullivan's War* (Target, 1986) begins with the old chap being transferred from the fictional 'Biological Defence Establishment at Tooth Tor on Dartmoor', where he's been researching 'antidotes against the powerful new nerve toxins'. (He later meets up with the Brig, who since retirement has become 'Senior Mathematics Master at a private school in Sussex' – thereby suggesting a location for the Mawdryn Undead school.)

Mentions of Jo Grant, Sarah Jane and Liz Shaw cause the Brigadier to react oddly – "Someone just walked over my grave..." The Doctor pushes him to recall monsters including Yeti, Cybermen, Daleks – and, ultimately, all four of the Doctor's previous incarnations.

➤ In both of the previous two seasons, flashback sequences, popular with fans, had featured in Grimwade-directed productions: *Logopolis* (1981) and *Earthshock* (1982). Grimwade imagined that this latest montage could be superimposed over a shot of the Brigadier's eyes. Beginning and ending with the younger Lethbridge-Stewart, taken from *The Three Doctors* (1972-3), the sequence features: a Yeti, from *The Web of Fear* (1968); a Cyberman, from *The Invasion* (also 1968); the Second Doctor, from *The Three Doctors*; a Dalek, from *Day of the Daleks* (1972); the Third Doctor, from *Spearhead from Space* (1970); the First Doctor, from *The Three Doctors*; the K1 Robot, from *Robot* (1974-5); then a Zygon, plus the Fourth Doctor, both from *Terror of the Zygons* (1975).

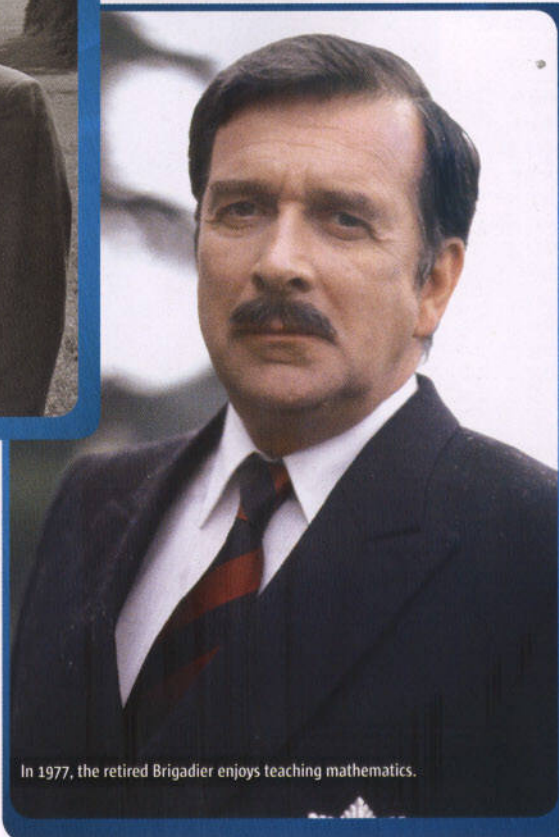
The Doctor wonders if some trauma caused the Brigadier's mental block. Reluctantly, the Brigadier admits to having suffered a nervous breakdown "a while back", after leaving UNIT "Seven years ago..."

➤ ... in 1976, creating a continuity apocalypse! (See boxes on pages 46, 51 and 52.)

At the school, Tegan approaches a group of boys, all in mufti: "Hey, does anyone know where I can find a doctor?"

➤ Scripted responses from a couple of the boys – one of whom would then take Tegan to the Brig's caravan [sic] – were removed by Eric Saward, again for the sake of economy.

➤ In his novelisation, Grimwade names the boys 'Clifford-Smith, Shand and Greenland Minor', elaborating thus: "To a boy at Brendon, a woman was either one's mother or one's sister. (Both, if possible, to be avoided.) Consequently, the trio



In 1977, the retired Brigadier enjoys teaching mathematics.

stared at the young lady approaching from the lake as if she was some ichthyosaurus that had just crawled out of the water.'

Meanwhile, mention of Tegan's name prompts the Brigadier to recall he knew an Australian-accented 'Tegan' once. Simultaneously, Tegan introduces herself to a younger, moustache-wearing Brigadier.

➤ The marching music blaring from the Brig's hut is *Lilliburlo*, a track from the stock LP *Bandstand*.

The Doctor realises that his TARDIS must have landed in the right place, but the wrong time zone.

'One cut scene saw the Doctor remarking that he thought he'd have met the Brigadier at the time of the "missing Concorde" affair...'

Sent back to Sickbay, Turlough confesses all to the Head – and says he's pulling out of his contract with the Black Guardian. But Turlough is dreaming; the Head transforms into the Guardian and forces the boy to absorb his will.

Tegan's use of the word 'TARDIS' leads the younger Brigadier to ask if her injured friend is actually the Doctor.

➤ As the Brig checks the school register, he reads out the names of pupils 'Trevor, Trumper, Turner'. The latter might well be a reference to the programme's producer... which begs the question, who was 'Trumper'?

Waking, Turlough buries the crystal in his bedclothes, crosses to the window and begins knotting sheets together. Meanwhile, the Doctor puts aside, for now, the high "level of coincidence" suggestive of "some cosmic influence" at work...

➤ Which is it – conspiracy, or coincidence? In Part One, the Guardian had told Turlough that "Already the elements of chance are ranged against the Doctor," which rather contradicts the Doctor's claim here. Both of these statements, however, sound suspiciously like writer Grimwade flaunting



In 1983, the Brigadier struggles to remember the Doctor...

the imperfections in a plotline where the Brigadier just happens to be teaching at a public school where the alien Turlough just happens to have been deposited, within range of an obelisk that just happens to mark the

end point of a transmat terminal that just happens to be connected to the spaceship that just happens to nearly collide with the Doctor's TARDIS. (Similarly, in his novelisation, Grimwade has Tegan muse on the Doctor's 'fatalistic acceptance of the mesh of coincidence' forming around him.)

... and urges the Brigadier to recall what happened six years previously.

➤ A couple of dialogue exchanges concluding this scene were edited out of the finished programme. As scripted, the Doctor assures the Brig that his memory loss is down to "A simple protective

mechanism of the brain," but the Brig maintains that the Doctor doesn't know what he's asking: "I've been in some pretty tight spots in my time. But unravelling all this... I just feel we're on the verge of something really appalling. Doctor, I've never been so scared in my life."

Tegan follows the younger Brigadier outside, where he orders a boy, Powell, to tell Dr Runciman to meet him by the obelisk. The school is bedecked with bunting, to commemorate the Queen's Silver Jubilee... as the 1983 Brigadier recalls. He met Tegan, therefore, on 7 June 1977. Matron calls to say that Turlough has disappeared.

➤ A subsequent location sequence, in which the Doctor and the Brigadier spot Turlough's knotted bedsheets dangling from the Sickbay window, was eliminated prior to filming.

In Sickbay, the Doctor realises that Turlough must have returned to the capsule. On the way back to the obelisk, Tegan passes the TARDIS homing device to the Brigadier.

➤ Grimwade's scripts had Tegan telling the Brigadier how the Doctor had invoked his name to



THE FACT OF FICTION

✦ get the TARDIS travellers out of trouble at Heathrow – another reference back to *Time-Flight*.

In the TARDIS, the burned man's scars are beginning to heal. He tells Nyssa to prepare to leave. Nyssa exits the TARDIS, looking for Tegan – whereupon the burned man tells himself: "The Time Lords abandoned us... But the ending will come soon. I, Mawdryn, shall be a Time Lord!"

✦ The name 'Mawdryn' has been said to derive from the Welsh for 'undead', which is simply untrue. It seems likely that Grimwade made an anagram from the Welsh words *marw* ('dead') and *dyn* ('man'), 'dyn marw' suggesting 'dead man'. The single word closest to 'Mawdryn' is *marwdy*, meaning 'mortuary'; 'undead', however, might translate as 'rhwng byw a marw' ('between life and death').

✦ In Grimwade's scripts, Mawdryn describes himself as 'Mawdryn of Kastron' – being the name, presumably, of his home planet. Elsewhere in the scripts, Mawdryn's fellow scientists are designated 'Kastron Mutants', but the word 'Kastron' appears nowhere in the finished programmes.



The Brigadier knows how many beans make five...



Mawdryn applies some serious brain power to his situation.

✦ Mawdryn's dialogue here doesn't seem quite right: why should he soliloquise of his desire to be a Time Lord, when what he actually wants, we'll soon discover, is to use a Time Lord to rid himself of the regenerative powers of a Time Lord – which, in a sense, he already is?

Tegan brings the 1977 Brigadier to the TARDIS – only to be told by Nyssa that the Doctor has regenerated.

✦ "I know all about regeneration," asserts the Brig. "I've seen it twice before!" – but only once has he actually witnessed the Doctor regenerate, in *Planet of the Spiders* (1974).

Entering the TARDIS, they see Mawdryn on his feet, seemingly restored – only now his brain is visible, protruding from his cranium.

PART THREE

BROADCAST: 8 FEBRUARY 1983

Finding the crystal in Turlough's bedclothes, the Doctor surmises that the boy is on his way back to the capsule. In the TARDIS, Mawdryn claims to be the Doctor, fallen victim to a "mutative catalysis" induced by the transmat.

'In the Target Books adaptation, Mawdryn is described as being far more alien – with 'bulging reptilian eyes' and slimy flesh...'

✦ Mawdryn has somehow grown himself a new set of robes beneath the Doctor's coat!

✦ The idea of the alien mutants' brains emerging from their skulls seems to have arisen in pre-production, and eight vinyl headpieces – Mawdryn's housing a battery-powered device to make his cerebellum 'pulse' – were manufactured. But when these TARDIS scenes were recorded, at the end of the first two-day studio session, the join between the headpiece and David Collings' forehead was deemed to be so blatant that the footage was scrapped. These initial scenes were re-recorded two weeks later, during the second recording session – the headpiece having been remade from softer latex.

✦ In the Target adaptation, Mawdryn is described as being far more alien in appearance, with 'bulging reptilian eyes... [a] high domed forehead and slimy flesh that crept and quivered like a stranded fish'.

He wants to return to the spaceship to find a laboratory where he might stabilise his condition...

Catching up with Turlough, the Doctor repairs the transmitter. Inside the capsule, he returns the crystal to Turlough: "Yours, I think."

✦ It's odd that the Doctor should return the crystal to Turlough with no further comment – but it's pleasingly ironic that he should have done so, given that leaving the crystal behind was an act of defiance against the Guardian on Turlough's part. Had the Doctor not returned the crystal, would the link between Turlough and the Guardian have been broken?

With the transmitter repaired, the TARDIS' communications system activates. In 1983, the Doctor asks the Brigadier if he entered the TARDIS in 1977 – warning him that meeting his younger self would short out the time differential: "As Tegan would say, zap!"

✦ A shorting-out of the time differential is later said to account for the Fifth Doctor's aged appearance in *Time Crash* (2007), in which he encounters his Tenth self (David Tennant).

✦ The 'Blinovitch Limitation Effect' referred to by the Doctor was a concept introduced in *Day of the Daleks* (1972), where the Doctor cites it as the reason why a time traveller cannot alter their own past actions. In *A Man Out of Time?* [page 51] I suggest that the 1977 Brigadier is already out of his proper continuity, which might significantly magnify the effect of the Effect.

Outside the capsule, Turlough watches the transmitter explode...

✦ It's not entirely clear, but the intention was to show that Turlough has sabotaged the transmitter.

... and in the TARDIS, the comms system cuts out. The 1983 Brigadier not only remembers seeing the TARDIS dematerialise in 1977 – he recalls taking the TARDIS homing device from Tegan, too.



Tegan and Nyssa are trapped in the warp ellipse. Nasty.

With the 1977 Brigadier still on board, Nyssa lands the TARDIS on the spaceship. Back at the Brigadier's hut in 1983, the Doctor finds the homing device...

Here, a short scene was entirely removed from the finished programme. As the Doctor repairs the homing device, Turlough remarks on how, in theory, one could live forever in a warp ellipse. Like the Flying Dutchman, responds the Brig... which, as we'll see, makes explicit Grimwade's inspiration for the saga of Mawdryn and his fellow scientists.

... and concludes that the TARDIS is back on the spaceship. Meanwhile, telling Tegan and Nyssa to stay in the TARDIS, the 1977 Brigadier follows Mawdryn – but soon loses him.

Back at the capsule, the 1983 Brigadier tells the Doctor he intends to go with him to the spaceship: "You've raised too many questions that I want answering."

Weakened, Mawdryn calls out to the figures in the 'portrait gallery': "Help me!"

In Grimwade's novelisation, the gallery is named 'the Hall of the Likenesses'.

Aboard the spaceship, the Doctor sends Turlough to locate the TARDIS while he and the 1983 Brigadier investigate a laboratory beyond an unfamiliar door... finding a 'metamorphic symbiosis generator', used by Time Lords in cases of "acute regenerative crises." It must have been stolen from Gallifrey, realises the Doctor.

Similarly, in *Underworld* (1977), the Minyan voyagers use a device to bodily 'regenerate' themselves – a device that, it's strongly suggested, was given to them by the Time Lords.

The Black Guardian appears to Turlough, and shows him how to open a hidden door, leading to a chamber holding seven mutants... who begin to stir. Turlough flees.

Since the money wasn't available to remake seven vinyl headpieces, the mutants' metal-effected headbands were a quick fix designed to hide those troublesome joins between their emergent-brain prosthetics and the actors' foreheads.

While the Doctor observes the modifications made to the regenerator, the 1983 Brigadier goes to investigate the source of a voice calling out "Doctor...?" – oblivious to the fact that it's his 1977 self doing the calling. Meanwhile, Mawdryn crawls towards the lab...

As originally recorded, Mawdryn spewed a mouthful of vomit onto the floor as he crawled across it – but director Peter Moffatt insisted on re-recording the scene, this time without the vom. He later told *DWM*: "It was unnecessary. I don't shoot people sitting on a lavatory any more than I shoot people being violently sick."



Can this be the Doctor? Well, it's certainly his coat!

While the awakened mutants (Peter Walmsley, Brian Darnley) confer, the 1983 Brigadier returns to the lab, only to find the decaying Mawdryn – whom he mistakes for the Doctor. While the real Doctor returns to the TARDIS, the Brigadier helps connect Mawdryn to the regenerator, whereupon Mawdryn confesses his true identity – and reveals that he "cannot die."

In the Target telling, Mawdryn stares at the Brigadier with 'such a look of pain and longing'

that the Brig's mind goes back 35 years 'to his first taste of action as a young lieutenant in Palestine, with his platoon badly shot up by terrorists', recalling 'the mangled conscript who screamed at the officer to take his rifle and kill him...'

Horried to learn that the 1977 Brigadier is on the ship, the Doctor heads to the lab with Nyssa, telling Tegan to look out for the Brigadier.

At the lab, Mawdryn tells the Doctor that he and his fellow scientists stole the regenerator in order to make themselves immortal – but succeeded only in inducing a 'perpetual mutation'. The elders of their planet exiled them to the ship, which is guided to within transmat distance of a planet every 70 years, when one of them may leave the ship to seek help, taking on the appearance of a native.

The legend of the ghost ship the Flying Dutchman was Grimwade's inspiration for Mawdryn Undead, after he'd seen an English National Opera presentation of Richard Wagner's *Der fliegende Holländer* (1843). One of the earliest literary references to this 'common superstition of mariners' is to be found in John Leyden's *Scenes of Infancy* (1803), which describes how 'hurricanes are frequently ushered in by the appearance of a spectre-ship, denominated the Flying Dutchman', whose crew 'are supposed to

A MAN OUT OF TIME?

It's really impossible to square a 1979-80 date for the 'classic' UNIT stories with Mawdryn Undead? Limiting ourselves to either dates given on screen, or dates implied by reference to others – and without recourse to parallel universe theories, Time Wars and/or people-eating cracks in time – here's an alternative take on the Brigadier's anomalous 1976 existence:

Everyone's right. During the course of an unseen adventure that occurred sometime between 1980 (Sarah's time) and 1983 (pre-Mawdryn), the Brigadier was transported back to 1976, without any means of returning to the then-present day. Given the preponderance of time-jumping technology in the *Doctor Who* universe, doesn't this seem perfectly feasible? To UNIT Command, who may or may not be aware of the Brigadier's actual fate, the Brig is simply AWOL, and the story is put about that

he's retired – or 'in Geneva', hence, perhaps, his non-appearance in the last two UNIT stories of the 1970s, *The Android Invasion* (1975) and/or *The Seeds of Doom*. Well aware of the possible dangers of meeting his past self in the future (yeah, that's neat), the Brigadier hides himself away in an English public school for several years, perhaps adopting a covert identity – after all, in Mawdryn Undead, the only people to call the Brig "Lethbridge-Stewart" are the Doctor, Tegan (who knew of him from *Time-Flight*) and Turlough (after hearing the Doctor use the name, deep into Part Four). Note also that here, the character is credited as only 'The Brigadier', whereas previously he'd been credited 'Brigadier Lethbridge-Stewart'. This accounts for: [a] why the Brig denies having "retired", agreeing only that he's left UNIT; [b] his somewhat surprising choice of post-UNIT career; [c] his otherwise incongruous Part Four line, "I don't want to have spent a year or two in limbo on this ship"; and also suggests [d] that the Doctor isn't so far off

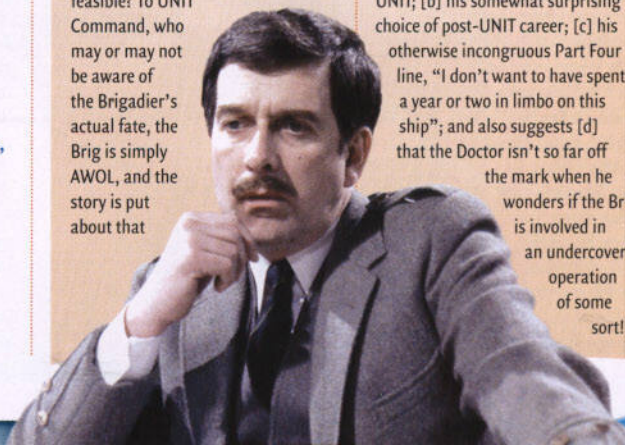
the mark when he wonders if the Brig is involved in an undercover operation of some sort!

But, as Mawdryn Undead shows us, the Brig has a nervous breakdown in 1977, and forgets much of his life in UNIT until 1983 – meaning he's unable to waltz back into his old job by the time 1980 comes round, as he'd probably intended. More importantly, everything the 1983 Brigadier tells the Doctor about his past is highly unreliable – he's at least partially amnesiac throughout!

The fact that "Sergeant Benton" is said to have resigned from UNIT in 1979 is the only other significant detail to account for: so either the Brig is lying about this (at this point, he doesn't know the Doctor from Adam); or Benton was trapped in the past along with the Brig, and, much like the Brig at the school, is marking time in the secondhand motor trade; or UNIT is aware of exactly what's happened to the Brig, and (after 1980) Benton occasionally checks in on the poor old beggar, claiming to now be a secondhand car salesman as a cover story. The Brig, after all, doesn't contradict the Doctor when the latter asks, incorrectly, after the since-promoted 'Sergeant' – so perhaps the Brig's memory is now stuck in [his] 1979?

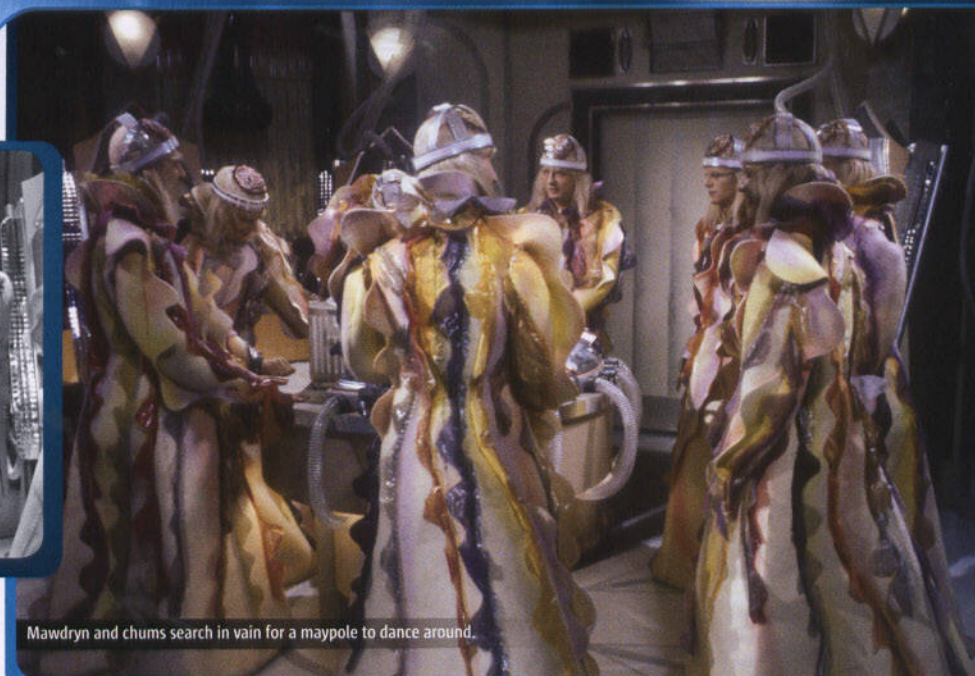
An anomaly? Yes. Intractable? No. Well, not until an episode of *The Sarah Jane Adventures* blew the whole dates thing wide open...

Continued on page 52





Another busy day at Mawdryn's tanning salon.



Mawdryn and chums search in vain for a maypole to dance around.

have been guilty of some dreadful crime, in the infancy of navigation; and to have been stricken with pestilence... ordained still to traverse the ocean on which they perished, till the period of their penance expire.' Which is the situation of Mawdryn and his fellow scientists, pretty much!

➤ In Wagner's *fliegende Holländer*, the cursed ship's captain sings the aria *Die Frist ist um* ('The time is up... and once again seven years/have elapsed'), describing how he may be redeemed: every seven years the waves will cast him ashore – when, if he can only find a true and faithful wife 'to bind [him] to this Earth', he'll be released. But Mawdryn's shot at mortal redemption comes only once every 70 years – ten times less often.

➤ In all this exposition, one crucial explanation is omitted: who placed the transmat beam transmitter in the urn beside the obelisk? It can only have been Mawdryn's elders if they'd placed a similar transmitter on every single planet within range of the warp ellipse throughout eternity. Does that really seem likely?

Tegan rushes in – followed by the other seven mutants, who also connect themselves to the regenerator. "Give us the energy of a Time Lord! Help us to die!" Mawdryn begs. But the Doctor can't do as Mawdryn asks, telling Tegan: "If I did, it would mean the end of me as a Time Lord."

PART FOUR

BROADCAST: 9 FEBRUARY 1983

Time Lords can only regenerate 12 times, explains the Doctor, but he has already done so four times: "Eight of them, eight of me..."

➤ This is the first time the Doctor makes explicit what (mostly) everyone had assumed long ago – that William Hartnell played the First Doctor, with no other incarnations beforehand.

Meanwhile, the Black Guardian discovers that the Brigadier is aboard the ship "in two aspects," and orders Turlough to keep the Brigadiers apart.

➤ Why is the Black Guardian so desperate to ensure that the Brigadiers should not meet? It seems surprising, given his devotion to chaos. In Part One, the Guardian declared that he must "not be seen to act in this." Seen by whom? Perhaps he fears that the White Guardian and/or the Time Lords will rumble his presence if the two Brigs 'zap' one another?

The Doctor refuses to help Mawdryn, and leaves – but Mawdryn assures his fellow mutants that he will return...

Having met up with the 1977 Brigadier, Turlough shuts him in the chamber behind the portraits. Outside the TARDIS, the Doctor tells Turlough that he's taking the 1983 Brigadier back to Earth, and instructs him to take the 1977

Brigadier to the transmat capsule; the homing device will cause it to be transmatted to the centre of the TARDIS. But after the TARDIS dematerialises, Nyssa and Tegan begin to degenerate, like Mawdryn: they've been contaminated.

➤ The same degeneration (seemingly) caused Mawdryn's clothes to fall apart, leaving him in strips of rags. Strangely, the same doesn't happen to Nyssa and Tegan's gear...!

The 1977 Brigadier finds his way out of the secret chamber. Travelling back in time has restored Nyssa and Tegan. The Doctor speculates that the mutants' constant experimenting created a viral side-effect. He needs to program a temporal deviation to escape the warp ellipse...

➤ "I wonder... if I reverse the polarity of the neutron flow..." muses the Doctor – echoing a phrase often used by his Third incarnation, who not only reversed the polarity of a neutron flow (in *The Sea Devils*, 1972), but of a great many other things beside.

The 1977 Brigadier arrives; Mawdryn hustles him towards the transmat.

'Why is the Black Guardian so desperate to ensure that the two Brigadiers should not meet – especially given his devotion to chaos!'

The TARDIS is now travelling in the opposite direction out of the ellipse – and consequently, Nyssa and Tegan grow younger, reverting to their childhood selves (Lucy Baker, Siân Pattenden).

➤ 12-year-old friends Baker and Pattenden had previously appeared together in the BBC's Douglas Camfield-directed adaptation of *Beau Geste* (1982), as Young Claudia and Young Isobel respectively. Lucy Benjamin, as the young Nyssa actress became known, was a regular in Steven Moffat's *Press Gang* (1989-93), before joining *EastEnders* in 1998 as Phil Mitchell's would-be-assassin Lisa Fowler, née Shaw. Pattenden became a music journalist and wrote about her experience under the wig of young Tegan in the October 2009 edition of *The Word* magazine: "It's not often that your actions of 26 years ago come back to haunt you, unless they're terrifically illegal..."

➤ Whereas Mawdryn's clothing regenerated itself, Nyssa and Tegan's togs shrink to fit as they themselves grow younger. What a singular viral effect this is!

With the TARDIS still in the warp ellipse, the capsule returns the 1977 Brigadier to the ship. Meanwhile,

▶▶ WHATEVER HAPPENED TO SARAH JANE?

O ccam's Razor be damned, we've got a UNIT dating theory that knits together every story up to and including *Mawdryn Undead*. But then along comes Gareth Roberts' *Sarah Jane Adventures* story *Whatever Happened to Sarah Jane?* (2007) – which seemingly blows it all to hell by informing us that Sarah Jane Smith was 13 years old in 1964. A big problem, because Sarah is 23 years old at the time of *Invasion of the Dinosaurs* (1974) – or so she tells Sergeant Duffy while under arrest by the regular army in Part One, accused of looting. Ten years on from 1964 dates *Dinosaurs*, surely, to circa 1974. But a 1980 date would have Sarah pushing 30 – and it's not like

she wouldn't be the first woman to have shaved six years off her age as she came up to the big 3-0, would she? (Perhaps she fancied the Sergeant, too.)

Easy enough to dismiss the 'evidence' of *Dinosaurs* as unconvincing; not so easy, however, to dismiss *K9 and Company: A Girl's Best Friend* (1981), which is clearly set several years after Sarah left the Doctor behind in *The Hand of Fear* (1976) – ostensibly in or after 1980. *A Girl's Best Friend*, however, is expressly set over 18-22 December 1981. But going back to the closing moments of *The*

Hand of Fear, we recall that the Doctor "blew it", landing Sarah neither in Hillview Road, nor in South Croydon. So who's to say he didn't blow the date, either, and dumped her back in (for the sake of argument) 1978? Much as I've suggested may have happened to the Brigadier, Sarah will have lived a few years over again – which accounts for the few years' interim up to *A Girl's Best Friend*.

So Sarah is born in 1951, consistent with *Whatever Happened to Sarah Jane?* – but now, in 2010, she's physically a couple of years older than her on-the-face-of-it age of 59/60. Say – 62? Which would make her the same age (at last!) as actress Elisabeth Sladen (born 1948). QED.





The Brigadier shorts himself out. Zap!

Turlough finds the 1977 Brigadier missing from the secret chamber, enraging the Black Guardian.

➤ "If you fail me again," the Guardian tells Turlough, "I shall destroy you." As we'll see, Turlough does in fact fail to keep the two Brigs apart – but he isn't destroyed. That Black Guardian, he's all mouth...

The TARDIS rematerialises. Nyssa and Tegan have been normalised, but only the Doctor can cure their condition: "Take me to your laboratory," the Doctor tells Mawdryn. The 1977 Brigadier takes the TARDIS homing device from the capsule...

➤ On the face of it, the 1977 Brig now has the device in his possession twice over – having already taken it from Tegan on the way to the obelisk, as his 1983 self recalled in Part Three.

The Doctor, Nyssa, Tegan and the mutants connect themselves to the regenerator, which is activated by the 1983 Brigadier – but hearing its hum, the 1977 Brigadier approaches the lab. Turlough fails to prevent the 1977 Brigadier entering the lab – where he sees his 1983 self, counting down the remaining seconds to transfer. "I remember," says the 1983 Brigadier, reaching out to his younger self...

➤ Shot from behind, one Richard Sheekey doubled for the Brigadier where necessary.

Zap!

➤ Two of the Doctor's later companions will make physical contact with their younger selves: in *Father's Day* (2005), Rose Tyler holds herself as a baby, causing the materialisation of a Reaper, one of a species that sterilises wounds in time; whereas in *The Big Bang* (2010), Amy Pond encounters her seven-year-old self on an alternate Earth, and no disaster results. But *Father's Day* suggests that the Reapers only appear in the Time Lords' absence; and *The Big Bang* takes place in a divergent reality, where history has already been changed catastrophically (even here, however, sparks result when 'present' and 'future' versions of the same sonic screwdriver meet).

Given that the Doctor has met past (ergo future) versions of himself on a number of occasions, it would seem that Time Lords are either immune to



The Doctor is non-plussed by the prospect of losing his ability to regenerate.

the effect on themselves, or are able to counteract it in certain circumstances – eg *The Three Doctors*. Why they don't do so in *Mawdryn Undead* is a matter of conjecture, but it seems reasonable to assume that since the resultant outburst of energy is drained away, there's no longer a problem to fix.

Outside, Turlough finds the crystal cracked.

➤ Nevertheless, Turlough is far from free: the crystal (somehow) repairs itself by the time of the subsequent story, *Terminus* (1983) – and the Guardian will be back on his case.

In the lab, the Doctor explains that there was a massive discharge of energy at the exact moment of transfer. Both Brigadiers lie unconscious – but when the 1983 version stirs, the Doctor tells Nyssa to take him back to the TARDIS. The transfer wasn't powered by the Doctor, but by the two Brigs shorting out the time differential. Mawdryn at last joins his fellow mutants in death. As the Doctor and Tegan shoulder the 1977 Brigadier, the ship also begins to 'die'.

1977: Dr Runciman arrives at the obelisk. The TARDIS lands close by; the Doctor and Tegan deposit the 1977 Brigadier on the ground, who regains consciousness in time to see the TARDIS dematerialise.

➤ FURTHER INFO



DVD
Part of boxed set
The Black
Guardian
Trilogy

COMPANY 2 | entertain
YEAR 2009
CAT NO BBCDVD 2596A
AVAILABILITY Out now



VHS
COMPANY
BBC Video
YEAR 1992
CAT NO
BBCV4874

AVAILABILITY Deleted



NOVEL
COMPANY
Target Books
YEAR 1983
BOOK NO 82
AUTHOR

Peter Grimwade
AVAILABILITY Out of print

➤ We should presume that, between scenes, Tegan had the wherewithal to check the 1977 Brigadier's pockets for the homing device she gave him – else the homing device would have come into contact with another version of itself, and zap! But then, maybe that's the reason why the device found in the Brigadier's box back in Part Three needed repairing?

1983: the TARDIS lands beside the obelisk, where the Brigadier bids the Doctor farewell – and asks, "Where's Turlough?"

➤ The Brigadier next encounters the Doctor – well, several Doctors – in *The Five Doctors* (1983).

Thinking him back on the mutants' ship, the Doctor, Nyssa and Tegan rush back into the TARDIS – only to find the stowaway Turlough in the control room. "May I join you?" Turlough asks. The Doctor shakes his hand: "I think you already have."

➤ This scene was reworked from Grimwade's original, where first Tegan, then the Doctor and Nyssa re-enter the TARDIS to find Turlough pressing buttons on the console. "Turlough!" says the Doctor, "with immense relief" – placing his hand on the boy's shoulder. According to the stage directions: 'He has been

thinking about [dead companion] Adric.' Turlough then 'smiles innocently' and says simply: 'Doctor?'

➤ Turlough might think that he's seen the last of his hated school, but in Tony Attwood's spin-off novel *The Companions of Doctor Who: Turlough and the Earthlink Dilemma* (Target, 1986) – set after his return to Trion – he returns in a time-travelling spaceship, to retrieve a vital 'electrolog' illicitly smuggled onto Earth at the start of his exile, which he'd buried in the woods near the obelisk. (He lands in 1982, when he knows his earlier self is 'away on a weekend trip to the seaside studying shells and attempting to imitate the other boys playing in the sand.')

In space, the mutants' ship explodes. ■■■



Janet Fielding...



... and Sarah Sutton...



... are aged-up in the make-up chair.



Continuing his in-depth guide to Doctor Who's most memorable creations, *The Watcher* examines the series' ultimate warriors...

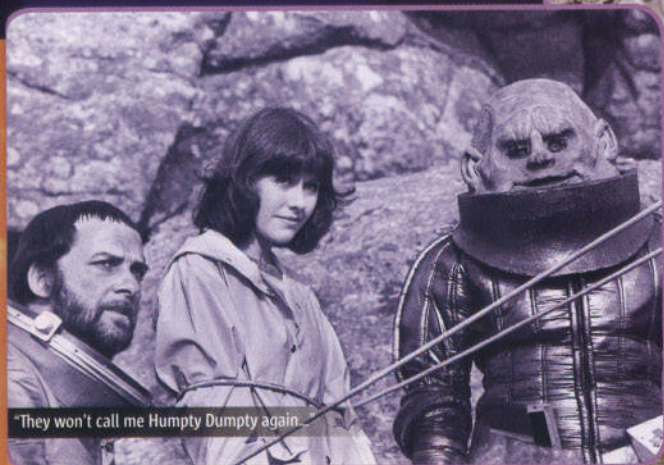
The **Watcher's Guide** to the **SONTARANS**

Short, squat and immensely powerful, the Sontarans hail from Sontar, a high-gravity planet in the southern spiral arm of the galaxy. To those unaware of their limitless capacity for unpleasantness, their stocky build, piggy eyes and bald, domed heads present an almost comical appearance, but even to the uninitiated there's something wonderfully creepy about those bloated, troll-like features. Ever since Commander Jingo Linx removed his helmet at the climax of *The Time Warrior's* first episode back in 1973, delivering in the process one of the all-time great Doctor Who cliffhangers, viewers have traded jokes of the 'Humpty Dumpty' variety. But the very fact that the Sontarans seem to hark back to fairytale and folklore is a fundamental part of their appeal: there's something about that leering hobgoblin visage which taps into our memories of sinister creatures from Teutonic mythology and the tales of the Brothers Grimm. It's an association that seems particularly acute in that first story, which finds Linx throwing in his lot with a band of superstitious medieval brigands who dub him "star warrior" and "toad-face". But in reality there's nothing primitive or mythical about the Sontarans: they're a super-advanced race of galactic warriors who have conquered star systems and even re-engineered their own biology, drawing energy and nutrition from their spaceships via cybernetic implants, and discarding sexual reproduction in favour of mass cloning: as Linx explains, "in the Sontaran military academy we have hatchings of a million cadets at each muster parade," while in *The Invasion of Time* the Doctor goes further, declaring that the Sontarans can reproduce at the rate of a million every four minutes.

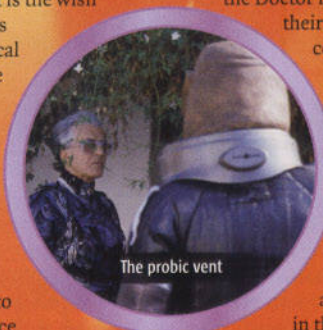
The impetus for this dispassionate, implacable efficiency is the Sontarans'

"I hereby claim this planet, its moons and satellites, for the greater glory of the Sontaran Empire!"

(THE TIME WARRIOR)



seemingly unending war with the Rutans: a war which, according to the Doctor in *The Poison Sky*, has already been raging for more than 50,000 years, and which is still raging many thousands of years later in *The Sontaran Experiment*. The Sontarans are utterly devoted to war, finding value, meaning and pleasure in its prosecution: from the highest marshal to the lowliest trooper, it is the wish of every Sontaran to die a glorious death in the field of battle. A typical Sontaran boast is "the greater the odds, the greater the glory," and they even regard their greatest physical weakness, the probic vent at the back of the neck, as a strength: as Linx points out, "it means we must always face our enemies." Guided by complex codes of honour, the Sontarans are easily provoked into shows of strength: more than once

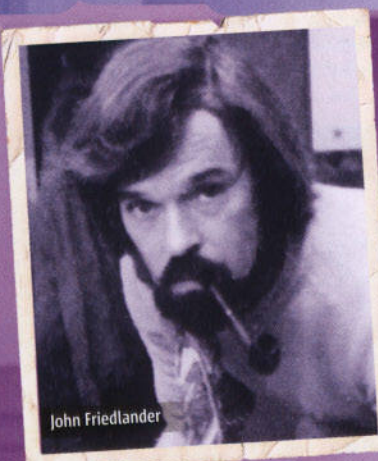


the Doctor has exposed their vanity and aroused their rage by challenging them to single combat or even by accusing them of cowardice, the worst insult a Sontaran could possibly hear. But although easily goaded, the Sontarans are not to be underestimated. In *The Sontaran Stratagem*, the Doctor describes them as "the finest soldiers in the galaxy," and of all the alien races he has encountered, they are the only ones to have succeeded in the ultimate powerplay: the invasion

of Gallifrey itself. In *The Time Warrior*, Linx quotes from a Sontaran Military Intelligence Appreciation which describes the Time Lords as "a race of great technical achievement, but lacking the morale to withstand a determined assault." The Third Doctor advises Linx that he'd be "well advised never to put that appreciation to the test," but *The Invasion of Time* nonetheless finds the Fourth Doctor pitted against precisely that contingency. As ruthless as the Daleks, as methodical as the Cybermen, and possessed of a gleefully sadistic edge that sometimes makes them seem even nastier than both, the Sontarans have certainly earned their place among the Doctor's greatest enemies...

The Monster Makers

Like so many of *Doctor Who*'s most memorable aliens, the Sontarans owe their impact and success to a happy collaboration of creative talents. First came the script of *The Time Warrior*, penned by *Doctor Who* grand master Robert Holmes [see *The Watcher's Guide to the Autons* in *DWM* 423 for more on Holmes' unparalleled contribution to *Doctor Who*]. The business of breathing life into Linx, the first Sontaran, fell to four men: costume designer James Acheson, visual effects designer Jim Ward, sculptor John Friedlander, and actor Kevin Lindsay. All four gentlemen boast distinguished *Doctor Who* pedigrees. James Acheson was behind some of the most striking costume designs of 1970s *Who*: as well as handling Linx, he designed Tom Baker's first outfit and a slew of exotic creations including Omega, the Mutts, the Zygons, the Giant Robot, and the classic high-collared Time Lord look introduced in *The Deadly Assassin*, before decamping to Hollywood in the 1980s to be showered with Oscars and acclaim for the likes of *The Last Emperor*, *Dangerous Liaisons* and the *Spider-Man* movies. The Linx design began as a sketch by Acheson, who



was responsible for hatching the idea – initially as a joke – that the creature's head should be exactly the same shape as its helmet. Jim Ward, whose other credits include making the original Cyberman helmets for *The Tenth Planet* and fitting the flashing lights into the TARDIS console for the very first episode back in 1963, was responsible for making Linx's handgun, belt pack and other accessories, while the all-important prosthetic mask and hands were entrusted to John Friedlander. For much of the 1970s, Friedlander was

Doctor Who's go-to guy when the story required a flexible monster-mask sculpted in latex over the actor's face: his earliest such assignment was the reptilian mouthpiece of the Ice Lord Slaar in *The Seeds of Death*, while his final contribution to the series was the Jagaroth head in *City of Death* ten years later. In between, working to the briefs of various designers, Friedlander sculpted some of the decade's most celebrated creatures, including the Ogrons, Sea Devils, Draconians, Exxilons, Wirrn, Zygons and, to cap them all, the original Davros.

Friedlander remodelled the Sontaran mask for the creatures' second outing in *The Sontaran Experiment*, partly because the original mould had been discarded, and partly because the Linx mask had caused breathing problems for actor Kevin Lindsay. And it was Lindsay, of course, who was responsible for channelling all the efforts of writer, costume designer, effects designer and sculptor. His brilliant performances – first as the impatient, belligerent Linx and then as the bombastic, sadistic Styre – crystallised a new and unusually characterful kind of *Doctor Who* alien, and set the template for every subsequent Sontaran.



The **Watcher's Guide** to the **SONTARANS**



Linx...



Styre...



Stor...



Stike...



...and Staal. All like peas in a pod!

Send in the Clones!

"Identical, yes – the same, no!" hisses Field-Major Styre in *The Sontaran Experiment* when Sarah Jane Smith declares that he's exactly the same as *The Time Warrior*'s Commander Linx. But despite all this talk of the Sontarans being a race of identical clones, their physical appearance has in fact varied considerably over the years. Of course, when deciding to resurrect an organic race whose members are supposed to look identical, the production team set itself an almost impossible challenge. The most obvious difference between Styre and every other Sontaran before or since is that he has five digits

after Linx's three-fingered gloves had caused no end of trouble during *The Time Warrior*. The mask is quite different too, greyish rather than brown in hue and substituting a huge prosthetic mouth in place of the original, which had relied more heavily – and more uncomfortably – on the actor's own lips.

It's all change again for *The Invasion of Time*, in which Commander Stor has huge Denis Healey eyebrows, bags under his eyes and, in some scenes, what looks disconcertingly like a toothbrush moustache, giving him the look of a bloated Blakey from *On the Buses*. Very noticeably, Stor is also the

on each hand, the better to grapple with weapons and control gadgets on location

first of the grumpy-looking Sontarans: in their first two appearances the creatures issued their threats through wide grinning mouths, lending them an eerily impish appearance, but Stor's pursed little lips give him a decidedly bad-tempered demeanour. We're back to the wide-grinning look for *The Two Doctors*, a story for which the Sontarans abandon their usual short-arsed USP and are instead well over six feet in height, a development which was apparently down to a misunderstanding on the part of the director, who went out of his way to cast tall actors in the roles. In their subsequent appearances from *The Sontaran Stratagem* onwards, diminutive actors have remained the order of the day, and while the masks and make-up are largely faithful to the spirit of the original Linx model, we're back to those grumpy downturned mouths again...

Out, Vile Jelly!

Often mentioned but seldom seen, the sworn enemies of the Sontarans are the Rutans of Ruta Three, an equally warlike race with whom they've been locked in interstellar conflict for tens of thousands of years. The original *cosus belli* has never been revealed, and for both sides it seems that the war has become an end in itself: if either side were ever to win, it's hard to imagine them dusting their hands (or tentacles) and retiring home to put their feet (or tentacles) up.

Sontarans, the Rutans present an altogether different physical threat: a gelatinous green mass somewhere between a jellyfish and an oversized lettuce, they are armed with tentacles that deliver a lethal electrical charge, and have developed the ability to shape-shift at will, taking on the form of the humans they've killed.

The Rutans made a memorable appearance in the 1994 spin-off video drama *Shakedown: Return of the Sontarans*, but in *Doctor Who* itself we've only seen them once, in 1977's *Horror of Fang Rock*. The story came about when script

editor Robert Holmes asked writer Terrance Dicks to come up with a story set in a remote offshore lighthouse, an idea with which Dicks wasn't instantly enamoured. Four years earlier, the boot had been on the other foot when Dicks, then script editor himself, had asked Holmes to write him a medieval adventure. Holmes was similarly unenthusiastic about the setting, later recalling that he'd been "dragged kicking and screaming into the middle ages" (a witty reversal, in typically erudite Holmes fashion, of the oft-quoted cliché about the Renaissance dragging Europe "kicking and screaming out of the middle ages") to come up with *The Time Warrior*, the first Sontaran adventure. So

there's a sense in which *Horror of Fang Rock* sees Dicks repaying the compliment by choosing a Rutan as the story's monster. Furthermore, it's interesting to note that, terrific story though it is, *Horror of Fang Rock* is in many ways a blatant retread of *The Sontaran Experiment*. The setting might be Edwardian rather than post-holocaust, but putting aside that obvious difference (and the equally obvious debt to John W Campbell's horror story *Who Goes There*, later filmed as *The Thing*, in which a shape-shifting alien works its way through the crew of a remote research station so that we're never quite sure who's human and who's "it" until the final showdown), just consider the basic plot: on an isolated rocky outcrop on Earth, a lone alien makes planetfall, and by electrical manipulation causes a party of travellers to crash nearby. The alien, an advance scout involved in the Sontaran-Rutan war, picks off the stranded, bickering humans one by one and conducts ghoulish experiments to assess human physiology. The Doctor destroys the alien and then its spacecraft, averting the threat of a full-scale invasion. *The Sontaran Experiment* or *Horror of Fang Rock*? Same old thing in brand new drag...

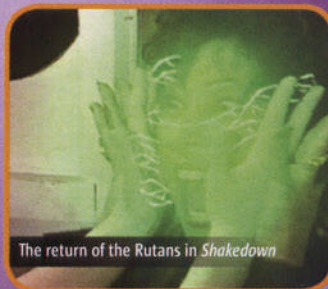
Although no less militaristic than the



A shape-changing Rutan attacks!



The Rutan's natural form...



The return of the Rutans in *Shakedown*

Timey-Wimey!

One of the challenges of following a wibbly-wobbly series like *Doctor Who* – let alone writing one – is trying to keep track of who exactly has the power of time travel, and who hasn't. We've known since 1965's *The Chase* that the Daleks share the Doctor's ability to dissect the course of time, while 1985's *Attack of the Cybermen* makes it abundantly – well, 'clear' probably isn't quite the right word – that the Cybermen have also conquered the fourth dimension with the help of a stolen time vessel. On the other hand, we've very little reason to suppose that the Ice Warriors, the Silurians or the Taran Wood Beast have developed time-travel technology. Many aliens, among them the Terileptils, the Gravis and Lady Adrasta, have positively coveted the Doctor's ability to navigate the time-lines and have accordingly plotted to pinch the TARDIS.

The Sontarans are an unusual case, inhabiting some sort of middle ground. In *The Time Warrior*, Linx resourcefully adapts his ship's frequency modulator to kidnap human scientists from the present day and spirit them back to the thirteenth century, but the story makes it clear that this feat is achieved with the frequency modulator operating at full stretch, which explains why Linx can't take the more practical approach of kidnapping more advanced scientists from the thirtieth or fortieth centuries instead: so his powers of time travel, although impressive, are decidedly limited. Two subsequent adventures, *The Invasion of Time* and *The Two Doctors*, specifically concern the Sontarans' audacious efforts to crack the secret of the Time Lords' powers of time travel, making it clear that they don't have the ability themselves. And yet *The Pandorica Opens*, whose Roman setting falls earlier than any of the Sontarans'



Stike's plans go awry in *The Two Doctors*.



Time-travelling Sontarans in *The Pandorica Opens*.

previous encounters with the Doctor, sees them beaming in to join the legion of monsters exacting revenge on their greatest enemy – which pretty much implies that they've come from the future. Then again, are we supposed to believe that the Draivins and the Nestenes and the Silurians and the rest of them have time travel too? Maybe the Daleks just laid on a bus for all the other races.

Lingo Jinx!

When Donna mispronounces 'Sontaran' in *The Poison Sky*, putting the stress on the first syllable, she's rekindling a red-hot controversy which has been smouldering ever since the first day's location filming for *The Time Warrior* back in 1973. It's long been accepted that the correct pronunciation of "Sontaran" puts the stress on the middle syllable, but it seems more than likely that the original intention of Robert Holmes, who created the monsters, was that the stress should indeed be on the first: the prima facie evidence for this is that "SON-taran" sounds a whole lot more like "Saracen", the word with which medieval moron Bloodaxe confuses it during his first encounter with Linx: "Did he say he's a Saracen? I have heard tales of his eastern magic!" Bloodaxe might not

be the sharpest tool in the box, but you'd need very strange ears indeed to mistake "Son-TAR-an" for "Saracen", wouldn't you? (If you want to go hunting for even more tenuous evidence, you might wish to consider the fact that Robert Holmes generally favoured alien names which stress the first syllable: Rassilon, Gallifrey, Shrievensale, Krotons, Autons, Nestenes, Drashigs. Most Doctor Who writers have similar rhythmic tics. Russell T Davies, for example, loves his iambic aliens: Judoon, Slitheen, Balhoon and so on. But, even by my standards, I digress.)

What happened on that first day's filming back in 1973 has passed into Doctor Who folklore: when Kevin Lindsay, as Linx, delivered his line "I am a Sontaran officer" during the pre-filming runthrough, the director intervened and said, "Kevin, I think it's pronounced 'SON-taran.'" Already fully made-up in his Linx clobber, Lindsay put his hand on his hip and fired back, "Listen, ducky, I come from the bloody planet – I think I know how to pronounce my own name!" And so Son-TAR-an it became, and that's how it has remained ever since.

Funnily enough, the Sontarans' arch-enemies the Rutans are also prey to a variety of inconsistent pronunciations. At several points in both *The Sontaran Experiment* and *Horror of Fang Rock*, Tom Baker pronounces it 'Rutons' with a marked 'o' on the second syllable, while Louise Jameson opts for an expansive 'Rutaaahn' in a couple of scenes. Providing the voice of the creature itself, Colin Douglas sticks to a straightforward root'n'-toot'n'-rhymes-with-Luton pronunciation. And he comes from the bloody planet, so he should know.



"I say 'pot-A-to head', you say 'pot-AH-to head'"

SONTARAN Adventures

Television, books, videos, comic strips, spin-off shows: these potato-heads are forever cloning around...

Doctor Who Stories

The Time Warrior by Robert Holmes (4 episodes, 1973-4) Linx, a Sontaran warrior, crashlands his crippled ship in medieval England. Forging an alliance with a local robber baron, he meddles with time in his efforts to return to the war...

The Sontaran Experiment by Bob Baker and Dave Martin (2 episodes, 1975)

In a desolate Earth of the far future, the sadistic Field-Major Styre conducts a series of grisly experiments to determine human resistance to a planned invasion.

The Invasion of Time by David Agnew (6 episodes, 1978) Using the alien Vardans and the Doctor himself as unwitting pawns, the Sontarans dare to think the unthinkable, and embark on the invasion of Gallifrey itself.

The Two Doctors by Robert Holmes (3 episodes, 1985) Sontarans and Androgums join forces to kidnap two Doctors and forcibly extract their timey-wimey bits. Will they end up as a couple of burnt cinders flying around in Spain?

The Sontaran Stratagem/The Poison Sky by Helen Raynor (2 episodes, 2008)

Under the command of General Staal, and under cover of a seemingly innocuous sat-nav device, the Sontarans plan to flood the Earth's atmosphere with a lethal gas.

The Pandorica Opens/The Big Bang by Steven Moffat (2 episodes, 2010)

As time runs out for the Eleventh Doctor, the Sontarans are among a vast array of aliens who are plotting to entrap him in the Pandorica Chamber...

There are also brief Sontaran flashbacks in *Logopolis* (1981) and *The Eleventh Hour* (2010), and a cameo appearance in *The End of Time* (2010).

Television & Video Spin-Offs

A Fix With Sontarans by Eric Seward (1985)

In a mini-episode for the BBC's wish-fulfilment show *Jim'll Fix It*, the Sixth Doctor joins forces with eight-year-old Gareth Jenkins to repel a pair of pesky Sontarans from the TARDIS.

Shakedown: Return of the Sontarans by Terrance Dicks (1994)

As unofficial spin-off videos go, this is rather a good one: Sontarans and Rutans battle it out on a cosmic racing yacht populated by various Doctor Who and Blake's 7 luminaries.

Mindgame by Terrance Dicks (1998)

As unofficial spin-off videos go, this is rather a low-budget one: a Sontaran, a Draconian and a human are kidnapped, trapped in a cell and spied upon. A bit like *Saw* with fewer gory bits.

Mindgame Trilogy by Terrance Dicks, Miles Richardson and Roger Stevens (1999)

As sequels to unofficial spin-off videos go, this is one: three separate monologues follow the fates of the prisoners after their escape. A bit like *Talking Heads* with less Thora Hird.

The Sarah Jane Adventures: The Last Sontaran by Phil Ford (2 episodes, 2008)

Sarah Jane, Luke and the gang encounter Commander Kaagh, sole survivor of the events of *The Poison Sky*, bent on avenging the destruction of the Tenth Sontaran Battle Fleet.

The Sarah Jane Adventures: Enemy of the Bane by Phil Ford (2 episodes, 2008)

Commander Kaagh is back, this time in league with the satanic Mrs Wormwood. Luckily a retired Brigadier is on hand to help, and even more luckily Kaagh switches sides.



The **Watcher's Guide** to the **SONTARANS**

Novels

Like many classic Doctor Who monsters, the Sontarans make walk-on appearances in a host of spin-off novels. Here are the ones in which they take centre stage:

Lords of the Storm by David A McIntee (1995)

The Fifth Doctor and Turlough arrive on the human colony planet of Raghi... and so does the age-old war between the Sontarans and the Rutans.

Shakedown by Terrance Dicks (1995)

With licensed characters no object, the Seventh Doctor is drafted into this expanded novelisation of the unofficial video *Shakedown: Return of the Sontarans* (see above).

The Infinity Doctors by Lance Parkin (1998)

At the Doctor's instigation, Gallifrey plays host to a Sontaran/Rutan peace conference. Mark my words, there'll be tears before bedtime...

The Sontaran Games by Jacqueline Rayner (2009)

The Sontarans invade the Olympic Games! Well, nearly. It's actually the Globe Games – but the Sontarans are planning an athletic contest of their own...

The Taming of Chelsea 426 by David Llewellyn (2009)

The Sontarans invade the Chelsea Flower Show! Well, nearly. It's actually the Chelsea 426 Flower Show, floating on the clouds of Saturn.

Comic Strips



The Final Quest by Steve Moore and Paul Neary (1979, DWM 8)

Sontaran warrior Katsu touches down on Aleph-777 in search of the ultimate weapon: unfortunately for him, it turns out to be the Omegan Green Plague. Eek!

The Outsider by Steve Moore and David Lloyd (1980, DWM 25-26)

When Sontaran warrior Skrant invades the primitive planet Braktiis, he reckons without the unwitting greatness of the local astrologer. Argh!

Dragon's Claw by Steve Moore and Dave Gibbons (1980, DWM 39-45)

A crack troop of warrior monks in medieval China serve the mysterious Eighteen Bronze Men. Bet you can't guess who they are...

Black Sun Rising by Alan Moore and David Lloyd (1981, DWM 57)

At a planetary trade conference, perfidious Sontaran Brilox seriously mucks up a romance between the Gallifreyan and Black Sun ambassadors, sparking off a terrible time war...

The Gods Walk Among Us by John Peel and David Lloyd (1981, DWM 59)

Foolhardy Egyptologists open a tomb which contains a trapped Sontaran. Luckily the locals have a strong oral tradition and are ready and waiting with a great big stone.

Purified by Dan Abnett and Colin Andrew (1992-3, DWM 193-196)

With Sontar destroyed, a desperate Marshal Stave is determined to renew the Sontaran race-pool. The Seventh Doctor and Benny tackle some big issues about racial purity and that.

Unnatural Born Killers by Adrian Salmon (1999, DWM 277)

A squadron of marauding Sontarans is sent packing by that much-loved DWM strip legend, Kroton the emotional Cyberman.

The Betrotthal of Sontar by John Tomlinson, Nick Abadzis and Mike Collins (2006, DWM 365-367)

The Tenth Doctor and Rose arrive on the wintry world of Serac, where they become embroiled in the quest of fruitloop Sontaran Snathe to find the mysterious Worldbane.



Behind the scenes on *The Invasion of Time*.

Behind the Mask!

One Sontaran might look much like another, but beneath those potato heads are living, breathing Equity members who have been known to pop up in other Doctor Who roles...

Kevin Lindsay

(The Time Warrior and The Sontaran Experiment)



The diminutive Australian-born actor, who can be credited with creating the official Sontaran performance style, breathed life into no fewer than three of the creatures: Linx in *The Time Warrior*, followed by Styre and the Marshal in *The Sontaran Experiment*. In between these

engagements, he appeared as Cho-Je (pictured), a cuddly Tibetan lama who turns out to be a Time Lord, in Jon Pertwee's final serial *Planet of the Spiders*. Sadly *The Sontaran Experiment* was to be Kevin Lindsay's final screen credit: he died of a heart attack in April 1975, just a few weeks after the story was transmitted.

Stuart Fell

(The Invasion of Time)



Although he speaks only a few lines beneath a Sontaran helmet in *The Invasion of Time*, Stuart Fell's Sontaran credits don't end there: he also doubled for Kevin Lindsay during the big fight scene in *The Sontaran Experiment*. A regular Doctor Who stunt artist during the 1970s

and 1980s, Fell's many credits include the body of Alpha Centauri in the two Peladon adventures, the Morbius monster in *The Brain of Morbius*, the Giant Rat in *The Talons of Weng-Chiang*, the Shrievensale in *The Ribos Operation*, and even, thanks to his petite

stature, a stunt double for both Katy Manning and Louise Jameson. His *Invasion of Time* Sontaran is one of only two speaking roles in

Doctor Who, the other being the Tower guard Roga in *State of Decay*. But perhaps his most visible human appearance is in *Planet of the Spiders*, in which he plays a tramp taken by surprise (pictured) when the Third Doctor drives over him in a hovercraft.

Clinton Greyn

(The Two Doctors)



With a stature and demeanour to match the rugged masculinity of his name, Welsh-born Clinton Greyn enjoyed mainstream leading-man exposure in the 1960s, starring in the BBC soap opera *Compact* and the Victorian spy spoof *Virgin of the Secret Service*. He was a

favourite actor of director Peter Moffat, who cast him not only as Group Marshal Stike in *The Two Doctors*, but also, five years earlier, as the village headman Ivo in *State of Decay* (pictured).

Christopher Ryan

(The Sontaran Stratagem/

The Poison Sky and The Pandorica Opens)



Best known to a generation of viewers as the wannabe-cool student Mike in the classic 1980s sitcom *The Young Ones*, Bayswater-born Christopher Ryan has assumed pole position as the principal Sontaran performer in recent years, playing General Staal in *The*

Sontaran Stratagem/The Poison Sky and, more recently, Commander Stark in *The Pandorica Opens*. Back in 1986, at the height of his *Young Ones* fame, he guest-starred in the Colin Baker serial *The Trial of a Time Lord*, submerged beneath a latex mask in the role of Lord Kiv (pictured), a bigwig among the maggotty Mentors and superior to the Sixth Doctor's chortling arch-enemy Sil. **DM**



THE DWM REVIEW

The worlds of Doctor Who in review:

» **Television** » **DVDs** » **Books** » **CDs**
» **Toys** » **Merchandise** and more!



Illustration BEN WILLISHER

Revisitations 1

DVD box set 2 | ENTERTAIN

Starring Tom Baker, Peter Davison, Paul McGann, Louise Jameson, Nicola Bryant, Daphne Ashbrook **Written by** Robert Holmes, Matthew Jacobs **Directed by** David Maloney, Graeme Harper, Geoffrey Sax **RRP** £39.99

THE REVISITATIONS BOX SET repackages three Doctor Who stories formerly released on DVD. Say hello again to *The Talons of Weng-Chiang* (which came out in 2003), *The Caves of Androzani* (2001) and the Paul McGann TV Movie (also 2001). Back! Back! Back! But now newly remastered and bolstered with five hours of specially-made additional material.

Talons, from 1977 and written by Robert Holmes, drops a peak-of-his-powers Fourth Doctor into a tasty chop suey of turn-of-the-century clichés. It's all here: the pea-souper streets, a Jack the Ripper-esque killer, Fu Manchu rising from his lair and a phantom at the opera. The shadow it casts is long... although not so much that giant rat.

Similarly influential (and also written by Holmes) is *Androzani* from

1984 – although you could argue its cynicism and grittiness destabilised the programme in the short term; script editor Eric Saward's attempts to bottle that lightning resulting in a rather mean-spirited series the following year. Succeeding as both political drama and action movie, the adventure also boasts – in the Fifth Doctor's death – the best ever regeneration scene.

Then there's the TV Movie, first aired in 1996. Ah, the the TV Movie. It's Doctor

Who's very own folly, a pretty thing, standing alone, separated by time and place from the rest of the canon. Paul McGann is a terrific, velvety Doctor, but fixed up with Matthew Jacobs' script, which falls victim to all the muddle and miscommunications of a transatlantic conference call.

Enough! This box isn't about the stories, so let's hit the 'Special Features' button...

» DVD extras

JUDGING BY THE SLEEVE NOTES, *The Talons of Weng-Chiang* seems to have benefited most from this re-release, boasting 10 new additional bits (including a photo gallery and reprints of *Radio Times* billings). However, to mangle the murmurings of Henry Gordon Jago himself, the cumulative effect is a less-than-dazzling display of not-all-that-lustrous legerdemain. It's a shame, because there's a lot that nearly comes good. Who doesn't relish the prospect of former Doctor Who producer Philip Hinchcliffe meeting Tom Baker at the latter's kitchen table?

But that's to come. First, you can't take umbrage at *The Foe from the Future*, a serviceable and swift debunking of the myth that *Talons* started life as an aborted Robert Banks

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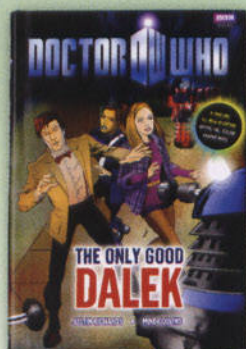
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PICK OF THE MONTH!

The Only Good Dalek



Graphic Novel BBC Books
Written by Justin Richards
Illustrated by Mike Collins
RRP £12.99

THE RELEASE OF A NEW, hardback, full colour graphic novel from BBC Books is a first for the company and quite a departure from its usual titles. The good news is that *The Only Good Dalek* is as fast-paced and as thrilling as its publicity blurb says it is. Even if you're not naturally predisposed to comic strips, it has a rollicking good start that sees the Eleventh Doctor and Amy encountering a whole gallery of Dalek story favourites. The story quickly draws you in – there are appearances by the Slyther, Robomen and Ogrons in the first quarter of the book alone.

Author Justin Richards has a lot of fun with the story's title. Set on an Earth Forces space station dedicated to examining captured Dalek technology, he plays constantly with the idea of a Dalek being able to change its spots. There are red herrings aplenty over which converted Dalek, if any, is a good one, as well as over the story's central mystery. What has Space Station 7 got locked away that an attacking Dalek fleet wants back so badly?

Seasoned *DWM* comic-strip artist Mike Collins illustrates with his usual flair and attention to detail. (Keen-eyed readers will spot Space Station 7's converted Daleks are controlled by handsets remarkably similar to those supplied with the remote-controlled Daleks you can buy in the shops!) The artwork is further enlivened when the story takes a dramatic turn halfway through, when the action switches to a blizzard-swept ice planet with an improbably-near-to-the-surface molten core.

The Only Good Dalek features the ill-considered new-style Daleks throughout; but as there are plenty of scenes of them being blasted apart, there's even some small pleasure to be gained from that... VANESSA BISHOP

◀ Stewart script. In truth, the story was dropped when RBS was poached – by Verity Lambert! – to write for Thames TV's lodging house series, *Rooms*. Philip Hinchcliffe is emphatic the loss of this adventure proved no drama: "It wasn't panic stations."

Moving On is another quickie. Now Hinchcliffe's in the booth, they're going to get their money's worth, and he talks about what he would have done with *Doctor Who* if he hadn't been leavened out of the show. So there's an Inca story, something based on Arthur C Clarke's *Childhood's End* and his own notion for a baddy – a giant chess piece on roller skates. The first two sound great, the other hints that a rook-y road lay ahead.

The big number is *The Last Hurrah!*, a making-of that begins with a baffled Hinchcliffe strolling down a country driveway. "Doctor? Doctor?" he hollers, until Tom Baker appears. It's a bit of business the actor adores: "Hah!" he guffaws as they shake hands. "Do you remember *The Talons of Weng-Chiang*?" The conversation relocates to Baker's kitchen, but where one would suppose such a meeting would result in acres of anecdote, not all that much arises, other than Hinchcliffe challenging Tom on his testy relationship with Louise Jameson (Leela).

Away from Baker's home, costume designer John Bloomfield remains aggrieved that his giant rat was shot



not much opposition to *Doctor Who* is there?"

Of less interest are the three off-piste documentaries, *Victoriana & Chinoiserie*, *Music Hall and Limehouse*. Does it seem horribly reductive to assert that if you're producing extra features for *Doctor Who* DVDs, they should in the main be about *Doctor Who*? This trio feel more like their true aim is to appear on the show-reel of someone pitching to make *Proper Telly*. *Victoriana & Chinoiserie* is closest to source with Dr Anne Witchard of the University of Westminster highlighting *Talons'* debt to Victorian literature. The other two don't come close. I may like the bits in *Talons* where the Fourth Doctor chases Magnus Greel backstage at the Palace Theatre, but that doesn't mean I'm well disposed towards a lecture on the history of the music hall. Likewise, a low-powered prow around Limehouse featuring journalist Matthew Sweet making his interviewees listen to him.

'Right from the opening of *The Seven Year Hitch*, you know that something special is in the offing...'

in close-up, Trevor Baxter (Professor Litefoot) delicately assesses John Bennett's performance of Li H'sen Chang as having "a size to it" and Hinchcliffe (who hops all about this thing, appearing together with Jameson at one point, then on his own at another) reveals the final episode of this production gave him "the hairiest studio block of my whole tenure."

A wonderful report from local news show, *Look East*, caps off the germane features. Screened in January 1977, it catches up with the cast during filming at the Royal Theatre in Northampton. Speaking to reporter David Cass, Baker is buoyant. "There's

Next disc.

The Caves of Androzani, and my favourite thing is a sequence taken from a 1984 episode of chatshow *Harty* in which the eponymous Russell gravely announces: "Last Thursday, [the Doctor] died," before welcoming Peter Davison and Colin Baker on to the programme. Russ is quick to get metaphysical, asking Davison where the Fifth Doctor's "spirit's gone," before expressing the rather more grounded notion "Doctor Who is like a home-made loaf... *Star Wars* it ain't." Finally, it's to the audience and some limp chat with cosplaying fans in the front row. "You're Romana," says our host to a demure lady in an Edwardian bathing suit. "What are

you dressed as? Stand up, darling, so we can see your costume."

Directing *Who: Then and Now* features the ever-ebullient Graeme Harper, and opens with a neat split screen sequence where the director is on the *Doctor Who* set in both the 1980s and noughties, cuing up explosions. Harper loves the series, lapping up its challenges and triumphs. He says that during *Androzani* they shot half an episode a day. Nowadays it's three-and-a-half minutes. In the studio he's an itchy child, thundering around the set. And if there's dry ice to be wafted, he'll be doing the wafting.

Matthew Sweet makes a return in this disc's making-of, *Chain Reaction*, and atones for his sins chez Weng-Chiang. This pacy and gimmick-free documentary takes as its starting point *Androzani*'s chart-topping performance in *DWM*'s *Mighty 200* poll. Sweet's out to discover just what went right, and most signs point to Harper. Script editor Eric Saward is quick to identify the director as a genius, while Peter Davison recalls how Harper enthused his cast.

That *Androzani* was such a success is more impressive when we're given insight into a production that teetered on chaos – time forcing Harper to settle for two shots instead of seven, a BBC strike, John Normington (Morgus) mistakenly playing his lines straight down camera...

At the end of all this, Peter Davison was off. He recalls being unsettled by his successor's breezy demeanour on set. "It was horrible. It's just the fact they've got another Doctor... it's very uncomfortable."

They did that again in 1996, you know, and the final disc does a superb job of telling the story. The commentary track, featuring Sylvester McCoy and Paul McGann, is a low-key joy, like eavesdropping on old pals (McGann has an endearing habit of referring to his friend as "McCoy"). Our leading man is gently evasive when moderator Nick Briggs tries to wheedle gossip from him about Eric Roberts, but this most reticent of Doctors has a clear affection for the show. Reflecting on its current success, he joshes with his predecessor, "Maybe they'll come back for us one day," and vocalises his own, beautiful, summation of the Time Lord: "He's not an easy character. He makes this fantastic and ingenious front, and he's sociable and brilliant – [but] there's a sadness to him." McCoy, meanwhile, has a couple of smart revelations. 1) Had the US series taken off, the plan was for former Doctors to return with some regularity. 2) Roberts' first business on set was to have the colour of the carpet changed in his trailer.

Then there's *The Seven Year Hitch*, the tale of TV producer Philip Segal's struggle to bring back *Doctor Who* after its cancellation in 1989. Right from the opening, with its lovely music, *Doctor Who* Polaroids on a rostrum and – a *Doctor Who* DVD first! – sensitively chosen fonts, you know something special is in the offing.



Jek's BO was so bad that even the Doctor's armpit smelt better.

The documentary simply gets on with telling a story methodically and thoroughly. While the *Talons* extras failed to get me excited about Victorian London, you could set almost anyone down in front of this and it would hook them. Obviously, Segal is our central character, a man for whom resurrecting the Doctor was a "passion project." Through interviews with the likes of former BBC1 controller Alan Yentob, executive producer Jo Wright, the BBC's ex-head of series Peter Creegan and Segal himself, we get a flavour of the cocktail that put the Doctor back on screen – an extraordinary act of will, studio appeasement and sheer bloody luck.

Lovely moments abound: Segal, then working for Amblin Entertainment, pouncing on Yentob who happened to be in town and asking for a tour of the company's sci-fi drama *seaQuest* DSV; film outfit Coast to Coast's efforts to dupe Leonard Nimoy into starting shooting on what would be a quickly-aborted *Doctor Who* feature so they could retain the movie rights; Yentob's horror at plans to bring back the Seventh Doctor... The list goes on.

In the final analysis, Segal looks back on *The TV Movie* and sees "all the things I wish I'd done better." So do most of us. But having watched this documentary you'll realise *Doctor Who*'s (first) Second Coming was a true miracle.

Treading the same timeline, but on a different path, is *The Wilderness Years*, a look at how the flame kept burning



The Eighth Doctor, Chang Lee and Grace – the TARDIS team for one night only!

while *Doctor Who* was no longer on screen. There's no single torchbearer here, rather an array of people who took their turn. Most likeable is Bill Baggs, whose BBV productions for the home video market in the 1990s kept many a former *Who* actor occupied. Baggs recalls putting in calls to both Tom Baker and Colin Baker's agents when casting the lead in his *Stranger* series. "And we all know which one came through."

Then the excellent *Who* Peter notches up another instalment, covering *Blue Peter*'s *Doctor Who* coverage from 1989 to 2009. The show's former editor Richard Marson mirrors Segal's passion, determined never to let the *Doctor Who* name die. It's a little unnerving to see items from 1990, with Vervoid Yvette Fielding talking about the series firmly in the past tense, but by the time it came back in 2005, Marson and co were waiting. As was Sad Tony.

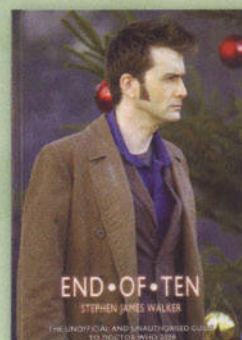
Stripped For Action pays respect to the Eighth Doctor's run in the *DWM* strip, which comics historian Paul Scoones

describes as the "pinnacle" of the character's adventures in the funny pages. *Tomorrow's Times* has Nicholas 'Brig' Courtney detailing the press' increasingly proprietorial regard for *Doctor Who* when detailing its 1996 regeneration (*The Sun*'s Gary Bushell rating Grace Holloway on a 'cosmic crumpet' scale, not withstanding).

A final treat is Paul McGann's audition tape. It's all about the eyes, the camera mesmerised, drawn towards them. His Doctor is very much in the room, smiley, quiet, insistent. But the scene he's given presents a snapshot of the horribly convoluted, self-mythologizing guff Segal thankfully spiked. It's a two-hander with Borusa, who tells the Doctor: "Ulysses had a second child while exploring the blue planet Earth by a woman of that world... you are that blue-eyed child."

Revelations, remembrances, regenerations – the features on the *Revisitations* 1 box set are, in the main, pretty special. **GRAHAM KIBBLE-WHITE**

End of Ten



Paperback Telos
By Stephen James Walker
RRP £14.99

IT WAS CLEAR WHEN STEPHEN James Walker took over writing these series guides in 2007 that he has enormous respect for *Doctor Who* – and David Tennant's portrayal of the Tenth Doctor, in particular. This latest volume focuses on the final stories of Tennant's run – the *Specials* from *The Next Doctor* to *The End of Time*. It provides a comprehensive insight into the making of the episodes themselves and also looks at the contemporary media associated with the Tenth Doctor – everything from *Confidential* to books, audios and comic strips.

Walker also offers his own personal opinions of the adventures. His reviews are long, detailed and often quite critical; recognising the many parallels between the Third and Tenth Doctor's swansongs, he goes into depth on just how he thinks the former's demise was handled better. Although Walker will never be able to shake this reviewer's admiration for an episode such as *The Waters of Mars*, his opinions are always well argued.

Walker's most serious criticism, however, is not for the episodes themselves, but is focussed on the decision to produce *Specials* rather than a full season of *Doctor Who* in 2009. He examines the reasons put forward by Russell T Davies' production team – the time needed to put a new production team in place, and that the break would maintain public interest – and takes them to task in a way that hasn't really seen print before.

Against this, though, *End of Ten* has plenty of material that sees *Doctor Who* in a far more positive light. Walker is steadfast in his opinion that Tennant is the best leading man the show has ever had; and a chapter on *The Russell T Davies Legacy* acts as a timely reminder of just how far the series' reputation has come since the days when the press would discuss magician Paul Daniels for new Doctor. **VANESSA BISHOP**

The Brilliant Book 2011

Hardback BBC BOOKS

Edited by Clayton Hickman Written by Steven Moffat, Brian Aldiss, Gareth Roberts, Mark Gatiss, Murray Gold and others RRP £12.99

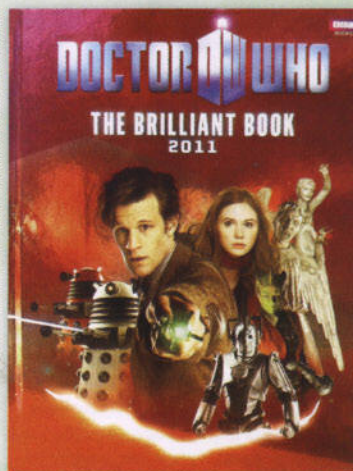
ONE SURE WAY OF GAUGING if any new *Doctor Who* merchandise is worth its salt is to see the reaction it gets from more – shall we say, seasoned – fans such as myself. My first thought looking through this book was 'Why wasn't there anything around like this when I was a kid...?'

The Brilliant Book of Doctor Who 2011 is the Eleventh Doctor's first year put into one book – all its episodes, plus interviews, new fiction, behind-the-scenes features and lots of other interesting bits and bobs. The idea of a book acting as companion to the TV series just gone is a no-brainer. Ask most older fans and it's all they ever wanted from their old annuals, so it's a bit of a mystery why something like this hasn't appeared before. With most fans able to re-watch the Doctor's adventures, the book is right to go light on the plots of each story. Instead, it focusses on other aspects such as deleted scenes and a 'facts' section that often cross-references things mentioned in the stories with events in the series' past.

The interviews with Matt Smith, Karen Gillan, Arthur Darvill and Alex Kingston are fairly fluffy. The one with the show's boss, Steven Moffat, on the other hand, doesn't mind getting a little tougher when Benjamin Cook asks him why he felt the need to redesign the Daleks and that he couldn't have been surprised that the idea didn't exactly meet with huge approval. Moffat can be quite candid and, like Russell T Davies before him, recognises that part of his job is to keep you watching. So there's a fair bit more about next year's so-called 'game-changing' split series than expected.

The book covers such a lot of ground in terms of production material that you wonder if it hasn't been a little too greedy, using up subjects that could have been useful in the future. This edition sees Edward Thomas on redesigning the TARDIS, Neill Gorton on monster-making, Murray Gold on music, Ashley Way on directing and Gareth Roberts on writing, to name a few. Gorton's piece conveys his disappointment at not being able to proceed with his updated Silurian design – and looking at it, more based on the 1970s original, and ugly and beautiful all at the same time, one can see why.

Perhaps the most impressive thing of all, however, is the book's sheer



invention. Supplementary features can be a curse. *The Brilliant Book*, on the other hand, looks at each story and sees where the myth can be expanded; hence we're treated to such gems as the in-flight safety guide to Starship UK, the Churchill Diaries (the Prime Minister's encounters with previous Doctors), *The Vampire Chronicles*, that brings together stories as diverse as *The Chase* and *The Stones of Blood*, and the history of Rory Williams' Lone Centurion, all of which enrich the project enormously. You can even learn how to dance the 'drunk giraffe'. It's all enormous fun – brilliant, in fact! **VANESSA BISHOP**

The Companion Chronicles: Find and Replace



Audio Drama Big Finish
Starring Katy Manning
Written by Paul Magrs
RRP £8.99

WITH HER IMMINENT RETURN to the small screen in *The Sarah Jane Adventures*, it's a good time for Big Finish to present us with a Jo Grant Companion Chronicle. It'll be interesting to see how Katy Manning plays Jo in the twenty-first century – of all the Doctor's companions she was perhaps the most perfectly matched to her Doctor – Jon Pertwee's Third incarnation – and her era.

But time moves on for us all, which is very much the theme of *Find and Replace*. The story begins with an older Jo, years after her UNIT days, finding herself trapped in a lift with Huxley, an alien Narrator from Verbatim VI. And that's when she begins to question it all – was UNIT just an invention? Didn't she actually work for MEOW and have marvellous adventures with time-travelling bag lady Iris Wildthyme?

The audio quickly becomes pretty much a one-woman play, showcasing Katy Manning's ability to switch instantly between the smarter – but still wide-eyed – Jo, and Iris. It's highly impressive – possibly more so on audio because it's easy to imagine some listeners might not realise the two leads are one actor.

This almost, but not quite, conceals the play's main deficiency – which is that underneath the comic references to the Theatre of Dread and genies hiding in teasmads, there isn't much of a story to be told. Even as a character piece, the real emotion is held back until the end of the second episode. So, even Jo's opportunity to revisit the past – a habit she, like Manning, seems to generally disapprove of – doesn't quite pack the punch it could.

Nevertheless, *Find and Replace* is worth its weight in gold because of Katy Manning's dual performance, and because the climax more than makes up for some of the earlier longueurs.

MATT MICHAEL

The Coming of the Terraphiles

Hardback novel BBC BOOKS

Written by Michael Moorcock RRP £16.99

SINCE 2005, THE BBC SERIES of Doctor Who novels has been aimed at the same broad family audience as the TV show, and it's been phenomenally successful. But not everyone's happy: there's a vocal section of the audience who'd prefer something more adult. (Perhaps they miss the 1990s, when the books based on everyone's favourite kids' show featured voodoo cults and sex in taxis. The good old days, eh?)

So the recruitment of Michael Moorcock to write a one-off Eleventh Doctor novel might be welcomed by those readers. He is, as the back cover quote boasts, 'the greatest writer of post-Tolkien British fantasy' – a bit of a coup, then – and the lavishly illustrated hardcover, which is more than twice the length of the regular Doctor Who books, certainly seems to be aimed at a different audience than normal.

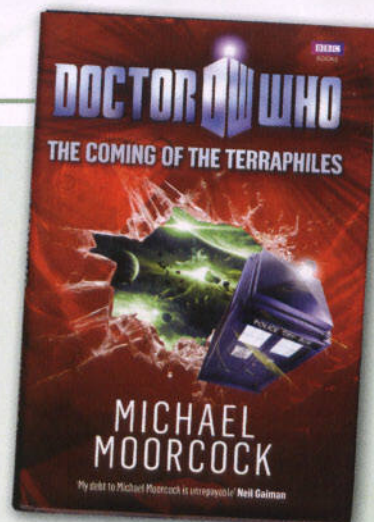
And in a lot of ways, the experiment's been a success, because *The Coming of the Terraphiles* is an entertaining read. It's a bold, eccentric, quasi space-opera sort of story, which unfolds slowly but is very rich in detail. The writing is absorbing, and there's something wonderful about Moorcock's considered choice and dexterous use of language

which makes you want to read it aloud. It's also unexpectedly quite funny – only occasionally laugh-out-loud hilarious, mind you, but frequently witty and whimsical.

Moorcock's versions of the Doctor and Amy are a mixed bag, but often good, their personalities depicted reasonably truthfully even when the dialogue's not quite right. They're sidelined in favour of Moorcock's own characters a little too often, especially early on, but when those characters are so much fun, it's hard to mind.

And – crucially – *Terraphiles* manages to feel (for want of a better word) 'sophisticated', to cater to the people who don't like the perceived 'young adult' feel of the main line of novels, without going down that questionable taxi/voodoo route. *The Coming of the Terraphiles* might be the best novel for grown-ups with 'Doctor Who' on the cover there's ever been.

But that's what it is – a novel with 'Doctor Who' on the cover, rather than a Doctor Who novel – because it doesn't feel like Doctor Who. Not quite. It's a good story, and it's astonishingly well told, but there's an indefinable something about the style and atmosphere that's not right, despite Doctor Who's inherent flexibility. Substitute the book's every mention of 'the Doctor and Amy' with 'the Chuckle



Brothers' and I don't think you'd know it had ever been a Doctor Who book. It might even be better.

Maybe I'm lacking context. Maybe Moorcock's writing a typical Moorcock novel with Doctor Who bits thrown in, maybe he's writing for a remembered era of the show that's before my time; perhaps, if you're familiar with either of those, the chance to see the Eleventh Doctor and Amy in that type of story will be a thrill. For me, the Eleventh Doctor and Amy have their own type of story – the 2010 TV series had a distinct feel which the mismatched mashup that is *The Coming of the Terraphiles* lacks.

If you want a solid fantasy read, this is unequivocally a fantastic choice. But if you want a good Doctor Who book, *Last of the Gaderene* is less than a fiver on eBay. **DAN BERRY**

The Awakening

Audio Reading AUDIOGO

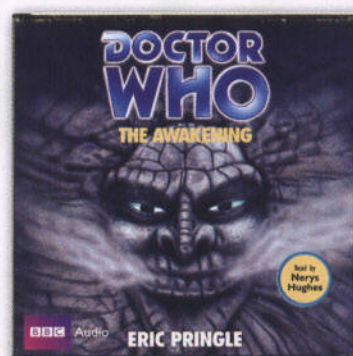
Written by Eric Pringle Featuring The Fifth Doctor, Tegan and Turlough Read by Nerys Hughes RRP £12.99

THE THING THAT STRIKES YOU about this audiobook of Target's novelisation of *The Awakening* is how closely it matches the images and sounds of the original TV episodes. Eric Pringle's atmospheric story starts on television with the thundering of horses' hooves as Roundhead and Cavalier-dressed villagers cheer and chivy their horses across rolling fields – and so does this. The scene is intercut with the introduction of local schoolteacher Jane Hampden who, looking about a farmyard, is accompanied by the sound of barking dogs and chickens just as it is here; and later, when the village is subjected to a series of seventeenth-century psychic projections, their appearance is heralded by a light twinkling effect that is indistinguishable from the original.

These similarities haven't got anything to do with regular sound man Simon Power running out of inspiration, however, but more to do with Pringle. It's safe to say, he must have watched the TV adaptation of his original story several times and have been so impressed with it to wish to so deliberately copy it in its every detail and artistic decision.

When a ghost of a seventeenth-century peasant presents itself to the Doctor's companion Tegan, the writing is so influenced by the visual effects used by the programme at the time that Power has no choice but to join in the mimicry.

Another thing that strikes you is the choice of Nerys Hughes as the story's reader. *The Awakening* guest-starred Hughes' old co-star from *The Liver Birds*, Polly James, and to listeners of a certain vintage, when Hughes is reading James' character (Jane Hampden), this association can make things feel quite odd and wrong. Her Fifth Doctor is more brusque than one would normally associate with the incarnation. Peter Davison's 'human' portrayal is probably more in vogue than ever since the series' revival, but



on the page it never seems particularly vivid, so a bit more steel doesn't do it any harm.

There is one area where this version definitely triumphs over the TV original, however – its music. This has a score that, unlike the overtly electronic music favoured by the series back in the mid-1980s, is atmospheric, suspenseful and in keeping with the subject matter. Mind you, I write as someone who loves the Murray Gold music the show uses now, so when Power brings on the Gold-style choral chants, I'm pretty much sold.

This, then, is *The Awakening* as seen on TV, but enhanced with Pringle's eye for detail, and with all the best bits lasting longer, while musically it's got a whiff of the Proms – and these elements combined make for a highly successful audiobook. **VANESSA BISHOP**

'The Awakening has a score that is atmospheric, suspenseful and in keeping with the subject matter...'

The Cradle of the Snake

Audio Drama BIG FINISH

Written by Marc Platt Starring Peter Davison, Janet Fielding, Sarah Sutton, Mark Strickson, Dan Stevens, Vernon Dobtcheff, Hugh Fraser
Available www.bigfinish.com RRP £14.99

IN THE WHISPERING FOREST, the previous Fifth Doctor audio, Tegan succumbed to the malign influence of the Mara, which was revealed to still be lurking in the dark places of her mind. The Cradle of the Snake kicks off soon after, as the Doctor desperately seeks a solution to her predicament.

Given that Big Finish has pulled off the coup of getting Janet Fielding back into the fold, it's absolutely appropriate that these plays should make the best use of her; and since the TV stories Kinda and Snakedance were among her best performances bringing back the Mara feels like a no-brainer. But then, writer Marc Platt upsets the apple cart by quickly shifting the focus away from a possessed Tegan.

And that, counter-intuitive as it might seem, is nothing but a good thing. To be sure, there's a fanish thrill in hearing Fielding resurrect the seductive, Mara-Tegan from TV, but really – the actor has pulled this off twice before and having her do it a third time could be seen as old hat. So after a tense first episode in which the Doctor reaches inside Tegan's mind to purge the serpentine infection, it's Peter Davison who gets to go evil, and

everyone gets the chance to do something a bit different.

Peter Davison is, as always, absolutely splendid. His Mara-infested Doctor is insidiously rather than overtly menacing, and once Nyssa falls to the dark side their mistrustful relationship is a fantastic twist. Sarah Sutton seems to enjoy critiquing the Auntie Nyssa aspects of the character's personality, and in general has seized the opportunity of playing an older and wiser version of the character across all releases. Keeping her on board the TARDIS at the end of the adventure is a hopeful sign, both for exploring these new facets to her character, and pointing the way forward to more plays with this particular team.

There's a lot of fan-pleasing continuity here – the Doctor lands the TARDIS at the start of Manussa's imperial splendour, the Mara's predilection for dreams, the Snakedance crystals and the presence of a wise elder – but none of it impedes the flow of the story. Instead, Platt weaves the ingredients of Christopher Bailey's TV episodes together to form something distinctive. In particular, the corporate



aspect to the exploitation of the dream crystals – commercialising the spiritual – adds another very current aspect to the colonial and post-colonial exploitations seen on television.

The Cradle of the Snake successfully concludes the 'return of Tegan' trilogy, whilst giving all of the regulars plenty more to get their teeth into than they often got during their onscreen run. On a general note, these last three plays are another example – if any were needed – of why the trilogy approach has been one of Big Finish's best innovations: each play, enjoyable enough on its own, builds into something much greater that practically demands you to listen to all three to understand the bigger story.

MATT MICHAEL

'There might be a lot of fan-pleasing continuity here, but none of it impedes the flow of the story.'

The Book of Kells

Audio Drama BIG FINISH

Written by Barnaby Edwards Starring Paul McGann, Niky Wardley, Jim Carter, Terrence Hardiman, Graeme Garden, Ryan Sampson
Available www.bigfinish.com RRP £10.99

THE ELEVENTH CENTURY. An isolated monastery under attack by Vikings. Bizarrely anachronistic technology. Someone tampering with time. Familiar ingredients, you might think – and you'd probably be correct. The Doctor even guesses the answer to the mystery before the end of the first episode. When your villain's reveal isn't even worthy of a Part One cliffhanger you know things are going a bit awry.

But that's a large part of the fun in The Book of Kells. This is closest in tone and execution to the 2008 TV episode The Unicorn and the Wasp, not least because literature is so ingrained in each story. At both their hearts is a genuine historical mystery – Agatha Christie's disappearance in one, the unsolved vandalism of the Book of Kells in the other. And both stories resolve these in an overtly comic way.

Playing for laughs also plays to the strengths of the respective stories

leading ladies – which is doubly fitting given Niky Wardley is probably best known as the chavvy Lauren's best mate in The Catherine Tate Show. After lamenting the fact that Tamsin has been rather sidelined in the first few stories of this series, here she is given the central role. And she's very good. Admittedly, having her pose as Sister Maria, a visiting nun from Salzburg, isn't exactly subtle – but subtlety isn't Tamsin's selling point. At this stage, she's a comic foil, and that's no bad thing – Donna Noble started that way and mellowed through her time with the Doctor. There's no reason why Tamsin shouldn't do the same.



What really helps sell the play is that the whole cast buys into the approach. Graeme Garden, who plays Thelonious, has always delivered great stuff for Big Finish. His performance here, maintaining an amused above-it-all distance from the machinations of the gruff King Sitric and the Viking Olaf, is winning. Likewise The Santaran Strotagem's Ryan Sampson, this time trying out an Irish brogue, is hugely fun in a double act with Tamsin. As these adventures have continued, Paul McGann and his writers have delivered us an Eighth Doctor who, whilst retaining some of the earnestness of his one TV appearance, tends to give fuller flow to the sarcastic impatience that's always been there in the mix. He's a proper Liverpoolian Doctor, John Lennon in outer space.

The Book of Kells is hugely fun to listen to. It left this listener with a warm, fuzzy glow and a feeling that the series is back on track after a couple of so-so months, even if the secret behind a few missing pages in a medieval manuscript is hardly the stuff of Arthur C Clarke's Mysterious World. In reality, it is pretty inconsequential stuff – unless you carry on listening after the end credits, when suddenly you get a feeling that this could be very consequential indeed.

MATT MICHAEL

Bernice Summerfield: Escaping the Future



Audio Drama Big Finish
Starring Lisa Bowerman
Written by Eddie Robson
RRP £10.99

THE WHOLE GALAXY IS AT WAR. The time-travelling Deindum have occupied planets across the cosmos, changing the shape of the future. Braxiatel has failed – all his machinations have come to nothing. Now it's up to Benny and her friends to mobilise the forces of freedom and come up with an audacious way to snatch victory from the jaws of annihilation.

This follows on from the preceding adventure, Resurrecting the Past, and paints quite a convincing picture of a universe gone entirely to pot. Refugees are fleeing the cataclysm and all of Benny's old gang having to join forces to stop the Deindum. In this sense, like many of Eddie Robson's previous efforts for Big Finish, it bears comparison to Russell T Davies' TV series finales where the hero is faced with seemingly insurmountable odds. Although it's hard to get a sense of scale in an audio drama, Robson nearly pulls it off – the fact that all of Benny's friends play their part recalls the Children of Time from Journey's End, and the chutzpah of her plan is as breathtaking as anything the Doctor ever dreamt up.

The only downside is the same as in those Doctor Who series finales on TV – when the odds are so great, it's almost impossible to beat them without a bit of a reset switch. Escaping the Future can't escape this trap – but Robson mitigates by ensuring that the heroic sacrifices needed to achieve it will no doubt have a lasting impact on Bernice's adventures in the future.

With surprise revelations, long-delayed confrontations, everlasting deaths and hard-won victories, Escaping the Future has all the right ingredients. If it doesn't quite live up to the promise of the previous audio, then it only falls into the eternal curse of the second episode. But it's still essential stuff.

MATT MICHAEL



THE WHEEL OF FORTUNE!

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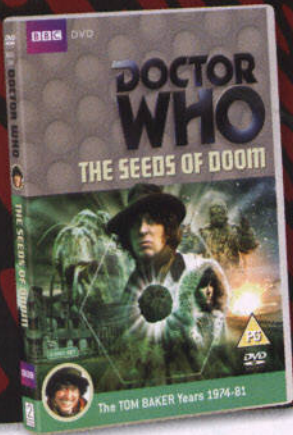
The Seeds of Doom plus extras on DVD!

Just released on DVD is the highly-regarded 1976 story *The Seeds of Doom*, starring Tom Baker as the Fourth Doctor and Elisabeth Sladen as Sarah Jane Smith. The Doctor and Sarah are in peril from plants as they fight the alien Krynoid in the adventure that topped the **DWM** poll of *Doctor Who* stories most wanted on DVD. This double-disc release also features loads of extras, including a commentary, isolated music, and the behind-the-scenes documentary, *Podshock*. Thanks to 2|entertain we have **FIVE** copies of *The Seeds of Doom* to give away – and you could win one by weeding out the correct answer to this question:

In *The Seeds of Doom*, where are the deadly seed pods discovered?

- In the tropical jungle of Africa
- In the snowy wastes of Antarctica
- Next to the frozen pizzas in Iceland

Call **09011 542 221** to enter, or by post, putting this sound horticultural advice before the **DWM** address below: "NO TOUCH POD. COULD BE DANGEROUS!"



WIN!

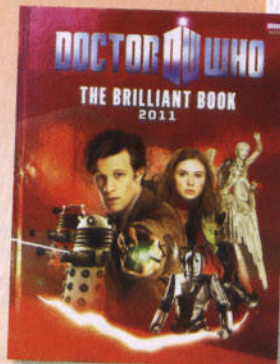
The Brilliant Book!

The Brilliant Book of *Doctor Who* is a glorious celebration of Matt Smith's first year as the Doctor. Packed with features about the new TARDIS, a guide to Leadworth and a brand new *Doctor Who* story by sci-fi legend Brian Aldiss, you won't want to miss it! Thanks to BBC Books, we've **FIVE** copies, which is on sale now for just £12.99, to give away. Answer this poser correctly and one could be yours...

What did the Ninth Doctor often say when he thought something was brilliant?

- "Fantastic!"
- "Fan-dabby-dozey!"
- "Ey-oop, that's grand!"

Call **09011 542 224** to enter, or by post, putting this addict's confession at the start of the **DWM** address below: "GREAT! SUPER!"



WIN!

The Invasion of E-Space CD!

Lalla Ward returns as Romana in a brand new audio adventure from Big Finish! *The Invasion of E-Space* is available now on CD for £8.99, or download for £7.99 – and you could win one of **FIVE** copies of this fantastic Fourth Doctor story by finding the right exit from the choices below:



In which TV adventure from 1981 did the Doctor escape from E-Space?

- Warriors' Gate
- Garden Gate
- Watergate

Simply call **09011 542 225** to enter, or enter by post, putting this Time Lord tribute before the address below: "THE NOBLEST ROMANA OF THEM ALL!"

WIN!

Sarah Jane Series Three DVD!

The *Sarah Jane Adventures* – The Complete Third Series is released on DVD by 2|entertain on 1 November. This long-awaited box set contains all six Series Three adventures starring Elisabeth Sladen as Sarah Jane Smith and features a Judoon, the Blathereens and the Trickster – as well as a horrible host of brand new baddies! We have **FIVE** copies to give away, worth £24.99 each, so to be in with a chance, here's your starter for Ten:



The Tenth Doctor features in which story from Series Three?

- The Courting of Sarah Jane Smith
- The Wedding of Sarah Jane Smith
- The Messy Divorce of Sarah Jane Smith

To enter call **09011 542 222**, or try your luck by post, putting the Doctor's dramatic demand in front of the **DWM** address below: "STOP THE WEDDING!"

WIN!

Sarah Jane Adventures CDs!

Two brand new *Sarah Jane Adventures* are released on CD by AudioGO on 4 November priced £5.99 each. *Wraith World* and *Deadly Download* are original stories, exclusive to audio and read by Elisabeth Sladen – Sarah Jane herself! You could win one of **FIVE** copies by sounding out the following question...



What futuristic gadget does Sarah Jane often use?

- Sonic Blusher
- Sonic Lipstick
- Sonic the Hedgehog

To enter call **09011 542 226**, or try your luck by post, placing some of Gita's wise words at the front of the **DWM** address below: "THIS IS A STORY YOU WILL NOT WANT TO MISS!"

WIN!

The Specials Soundtrack CD!

Out now is the two-CD set presenting selected cues from the music scores for the Tenth Doctor Specials: *The Next Doctor*, *Planet of the Dead*, *The Waters of Mars* and *The End of Time*. Thanks to the generosity of Silva Screen, we have **TEN** copies, worth £9.99 each, to give away. To be in with a chance of being one of the lucky winners, just sort through this muddle of Murrays...

Who composed the music for the *Doctor Who* Specials?

- Murray Bronze
- Murray Gold
- Murray Mint

To enter call **09011 542 223**, or post your entry, putting this lyrical promise from Ood Sigma at the start of the **DWM** address below: "THE UNIVERSE WILL SING YOU TO YOUR SLEEP"



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BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 21 October and close at midnight on Wednesday 17 November 2010. Service Provider: Telecom Express, 0870 880 4869

BY POST: Send to *Doctor Who Magazine* 427, PO Box 503, Leicester, LE4 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 17 November 2010.

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Finn Jones

Hello, Finn. Tell us about Santiago Jones. Great name, by the way.

"Yeah, man. It's a great name. It's really cool. Well, he's Jo [played by Katy Manning]'s grandson, and he's along for the adventure. He knows it's the Doctor's funeral, but he's never met the Doctor, so he doesn't really know what he's in for. He's tagged along with his gran, and he ends up on this crazy adventure – and absolutely loves it. Meeting the Doctor, and Sarah Jane, and especially Clyde and Rani – he could have been, like, a spare wheel, but he fits right in."

Jo Jones – née Grant – hasn't appeared in *Doctor Who* since 1973. Had you even heard of her?

"To be honest – and this is really bad – before I got the audition, I didn't even know what the TARDIS was! I had no idea."

So, what did you know about *Doctor Who*?

"I knew that David Tennant had been in it... and that was it. I didn't have any idea who Katy Manning was. Obviously, when I got the part – when I got the audition, in fact – I looked into it, and these

characters are iconic. It's fantastic to be working with such great people. I've learnt so much."

Do you learn more from working with seasoned pros like Katy and Lis [Sladen, who plays Sarah Jane], or from working with your contemporaries, like Matt Smith?

"You learn from everyone all the time. Working with Matt was a complete eye-opener, just to see him come on set so energetic, and so with-it, and so confident in what he does. He's only a few years older than me [Matt is 28, Finn is 23 – Ed], and he's a big inspiration. With people like Katy and Lis – they've done it all their lives, whereas I'm only starting out, so I learn all I can from them, too."

Now, the next issue of DWM is going to be soap-themed. You've some recent experience in this field...

"I did six months in *Hollyoaks* [playing Jamie, 2009-2010], yeah. That was... you see, being in a soap, which is – as bizarre as my storyline was – meant to be about normal day-to-day things, and then to come onto something like *The Sarah Jane Adventures* about aliens... it's completely worlds apart."

It's all acting, though.

"Yeah, and I try to play the truth of every event, no matter how bizarre or weird it is. Performance-wise, you've got to bring truth to it, take it seriously."



Santiago (Finn Jones) teams up with Rani (Anjali Mohindra) and the gang.

won't until I see the finished episodes. But my life hasn't really changed because of *Hollyoaks*, so I shouldn't think it will because of Santiago. Well, no, I tell you what has changed – people are a lot more open to you. Nobody is really a stranger anymore. I don't feel like I can't speak to anyone any more, or like I can't introduce myself. I don't know, maybe that's a growing up thing as well."

What do you do when you're not acting? Or is it a full-time job?

"No, I have a day job, I work in a bar, and I've a lot of good, solid friends, so that keeps me sane. I'm just keeping it real, living my life, and getting the most out of it."

So, what acting projects have you got coming up? I've heard whispers about a certain Peter Jackson project...

"Yeah, I've recently been auditioning for *The*

"Working with **Matt Smith** was a complete eye-opener, just to see him come on set being **so energetic**, and **so confident**..."

Is that hard, then?
"It is sometimes."

When acting opposite Jimmy Vee in his Groske costume, for example?

"Yes! [Laughs] He scared the s*** out of me the first time I saw him. I was like, 'Oh my God, this little creature's moving! There's a real person inside it!' He looks fantastic. And it was hard not to crack up at the Doctor's funeral, because we were having to take it so seriously. We couldn't laugh. We had to behave. But that's the nature of the show – serious at times, but a lot of fun. It has a really good energy about it. You can't get too serious."

As Jo Grant's grandson, you'll forever be part of the *Doctor Who* fold. Thoughts?

"Bring it on! It's a great institution to be a part of. I'm so proud. I think it's probably the best programme the UK has to offer, so it's amazing to be a part of it. I don't think it's sunk in yet, and probably

Hobbit film, which is unreal. I've got my third recall coming up in a couple of weeks."

For which role?

"Originally, it was a small part, then I got recalled for a much bigger part, but I didn't get the bigger part, and now they're considering me for another smaller part. But it all depends on who they cast as the character's relatives and stuff. To do something like *The Hobbit* would be mind-blowing."

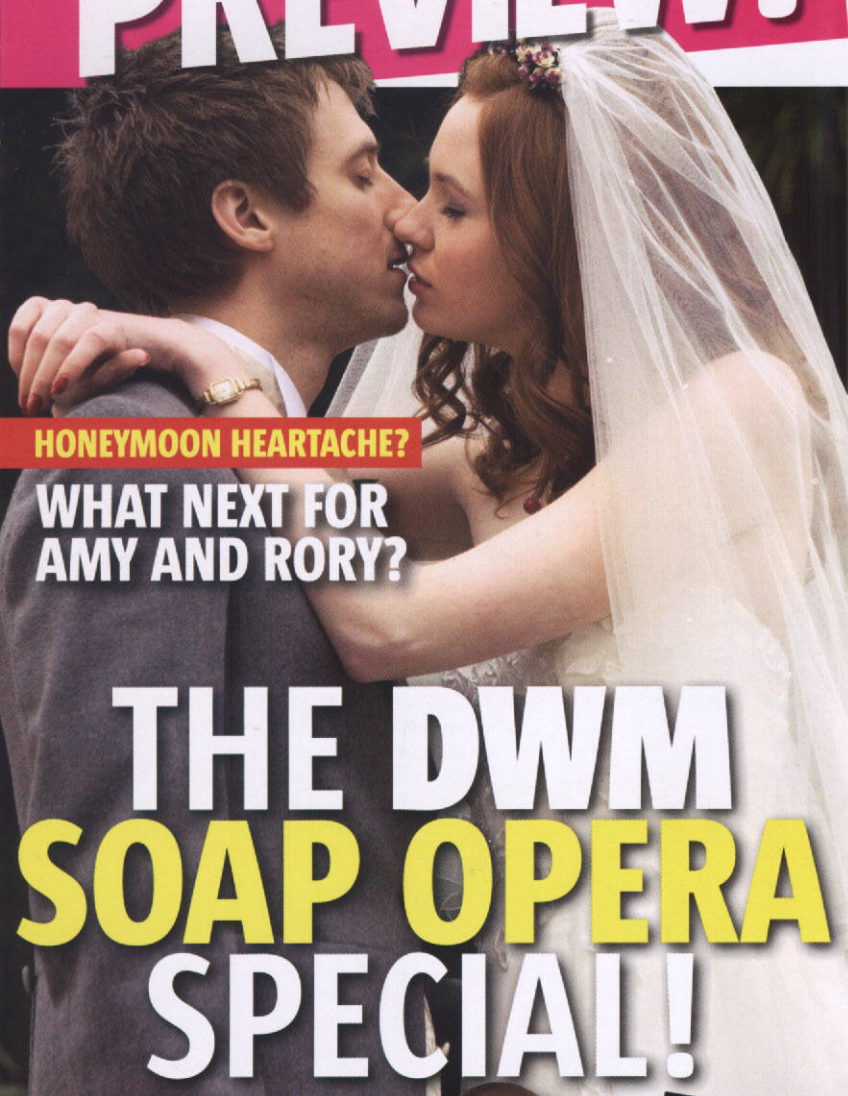
If you're off making blockbuster movies, would that rule out a return for Santiago in *The Sarah Jane Adventures*?

"No way, man! If they offered me more Santiago and I'm free, then definitely. I wouldn't give it a second thought, really. Fighting aliens, being cool, saving the planet – it's all so cool. There's nothing bad about being in the world of *Doctor Who*."

Finn Jones was talking to Benjamin Cook. *Death of the Doctor* is on CBBC on 26 and 27 October, and BBC One on 28 and 29 October.

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